

THE ILLUSTRATED LONDON NEWS

1/

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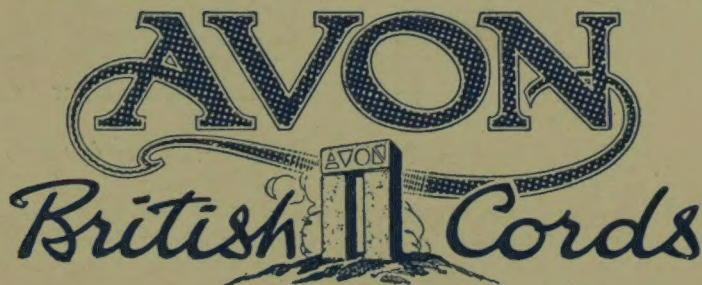
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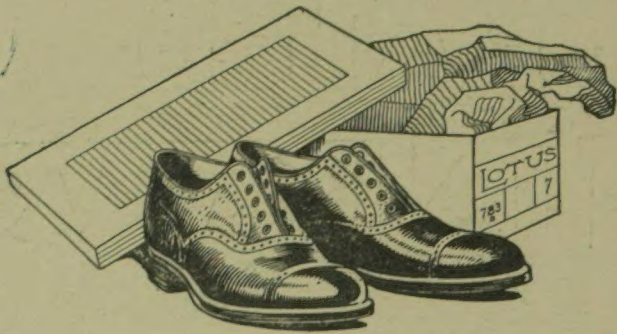
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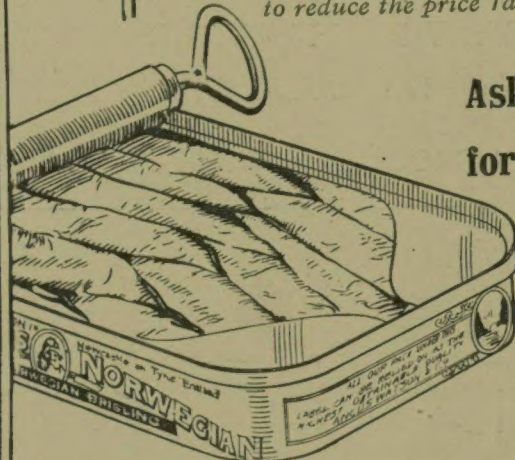
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|| The record pack in September, 1924, enabled us to reduce the price 1d. a tin. ||



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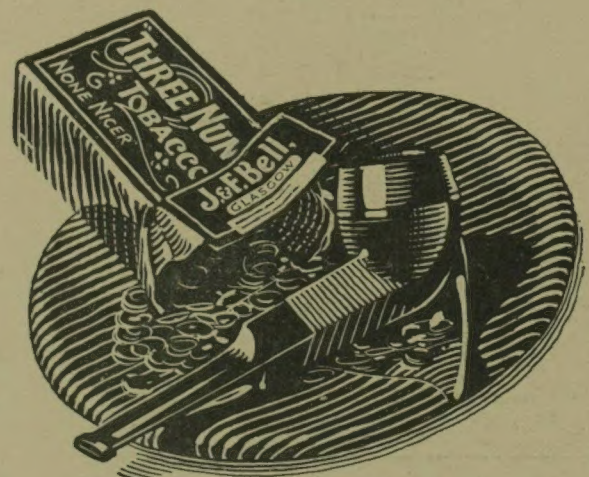
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In old-time wooden boxes of six and twelve tablets.



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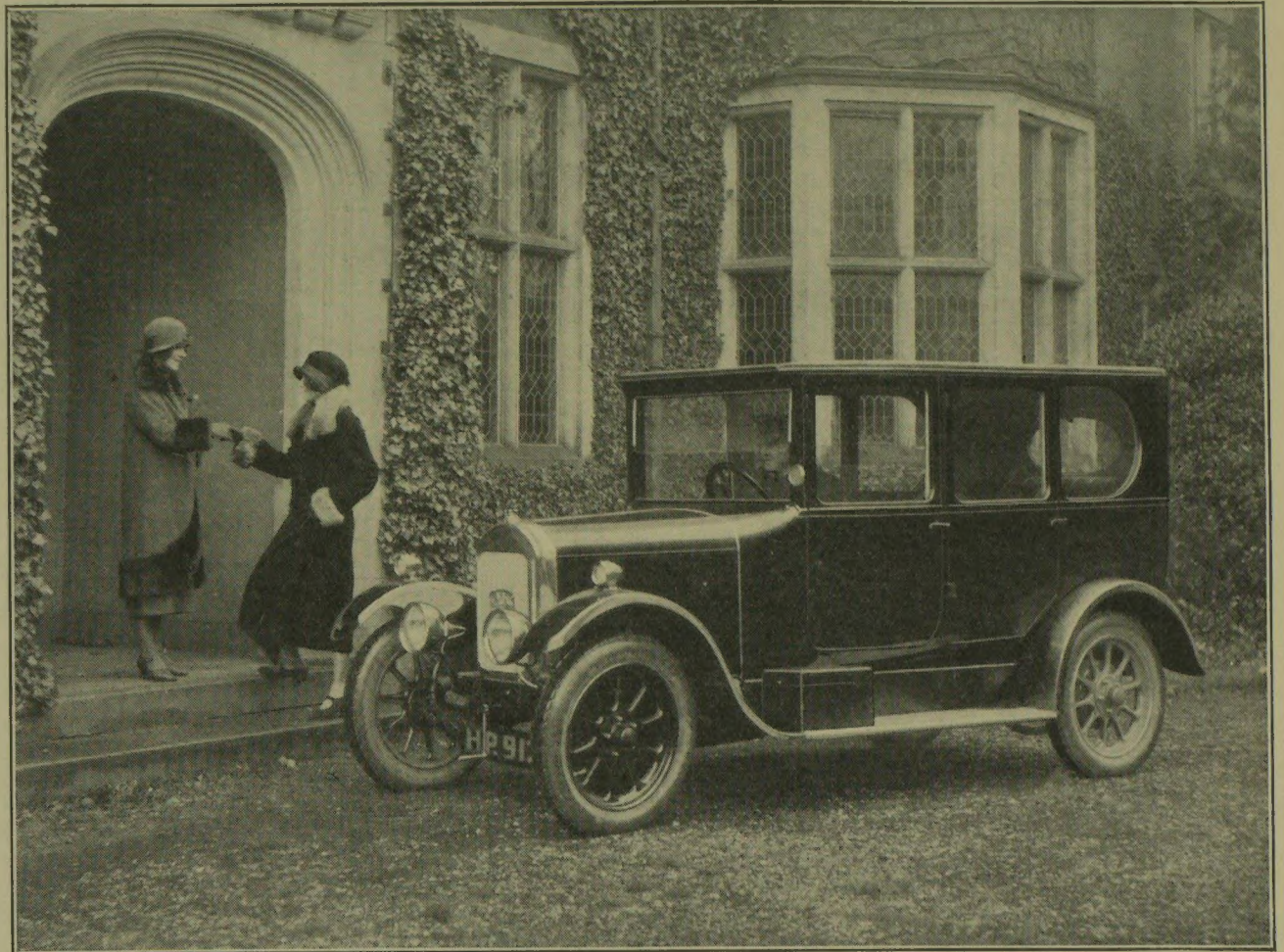
WHEN AND WHERE THINGS WILL HAPPEN

A handy little card for desk or pocket, containing the dates and venues of over fifty of the principal sporting fixtures of 1925, has been prepared by "The Illustrated Sporting and Dramatic News." A copy of the same will be sent, post free, to any reader who applies to the Manager, "The Illustrated Sporting and Dramatic News," 172, Strand, London, W.C. 2.

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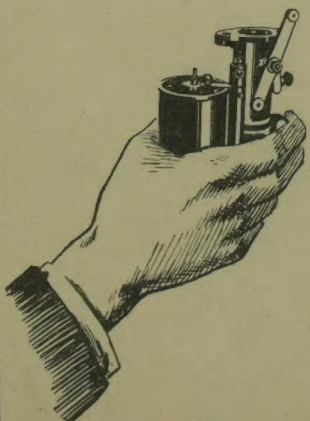
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 21, 1925.

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To my friend John Barrymore
John S. Sargent 1923

THE NEW "HAMLET" PORTRAYED BY A FAMOUS PAINTER: A SIGNED DRAWING, BY SARGENT, OF MR. JOHN BARRYMORE, WHOSE PRODUCTION OF "HAMLET" AT THE HAYMARKET WAS ANNOUNCED FOR FEBRUARY 19.

This masterly portrait-drawing by Sargent is of great interest at the moment in view of Mr. John Barrymore's production of "Hamlet" at the Haymarket Theatre, arranged for February 19. Photographs of him as Hamlet, rehearsing with Miss Fay Compton as Ophelia, and Miss Constance Collier as Queen Gertrude, were given in our issue of February 14. Describing (in the "Daily Telegraph") a recent interview with Mr. Barrymore before the production, Mr. Malcolm Watson

recalled: "I found him in a charming little house, down Chelsea way. Somehow I had pictured him as a tall, burly, imposing figure; as a matter of fact, he is slim and of medium height, his general appearance reminding me forcibly of William Hilton's portrait of the poet Keats. We discussed yachting—one of Mr. Barrymore's chief delights—deep-sea fishing, and a pleasure trip to the South Sea Islands."

FROM THE DRAWING BY JOHN S. SARGENT, R.A. (COPYRIGHT)



By G. K. CHESTERTON.

THE other day I had to open a discussion about what will happen next. As a matter of fact, I never have the wildest notion of what will happen next; least of all when I am speaking in public. My prophetic powers over the future go no further than a desperate guess about the nature of the next sentence. But I pointed out that, by the analogy of the past, it would appear that even progress never proceeded in a straight line, but went in a sort of zig-zag. I took as a symbol the fashions affecting the hair, which often corresponded to fancies affecting the head. You can perceive that those fancies had each a certain value. What you cannot possibly pretend is that they were part of a progress. It cannot possibly be a simple progress that Milton should wear his own hair, that Addison should wear a towering head-dress of artificial powdered curls, and then that Wordsworth should wear his own hair again—or what there was of it. But it is possible to sympathise with each in turn: to understand the republican simplicity of Milton, and then, in turn, the pride of the age of Addison in being polished and not barbarous; and then again, the Rousseauian release, and the relief of men like Wordsworth in having returned to Nature. It is possible to give good reasons for man having darted first to the left and then to the right. It is not possible to maintain that he ever went forward in a straight line. He staggered to and fro; but perhaps he saved his balance by staggering.

But what interests me here, thank heaven, is not what I said, but what the other people said. It is enough to say that I tried to suggest this view, that man's historic course had been crooked and even contradictory, seeking truth now on the left, and now on the right. What interested me was this: that one after another nearly half-a-dozen excellent speakers rose and made excellent speeches, saying: "Mr. Chesterton has described how all history consists merely of action and reaction—which (as we know) are equal and opposite. The wave rises, but it falls. The tide comes in, but it goes out again. The sun rises, but it sets; and what we call progress is only an inevitable rising and setting of the sun of civilisation, with the night of barbarism which always returns. This view which Mr. Chesterton has presented to us is somewhat pessimistic, but—" But Mr. Chesterton had not presented them with anything of the sort. He had presented them with something totally different; and the extraordinary thing was that they could not see the difference.

There are points of view that are too different to see the difference. There are critics who so completely misunderstand that they actually think they understand. They translate words literally into their own language, where they mean something else. It is as if men thought that the left wing of an architectural structure was really the wing of an aeroplane; or that the columns of a newspaper meant the marble columns supporting the newspaper office, that superb building. So there is a chasm between the man who believes in the soul, in the sense of the will, and the man who only believes in what he calls law, and what I call fate. It is a difference of kind, like the difference

between organic and inorganic matter; or, in other words, between dead things and living ones.

Some fabulist might write an amusing conversation between two or three clocks about the clock-maker or clock-mender. The clocks might exhibit certain interesting variations among themselves, and on their own plane. There might be a progressive clock, regarded as almost a profligate clock, because it was not ashamed of being fast. There might be a conservative clock, regarded as very much behind the times, because it was not ashamed of being slow. Presumably this Tory and traditional clock would be a grandfather's clock. I know not what the more promising and progressive time-piece would be, unless it were a cuckoo clock. For the cuckoo is very like the prophet of progress, since he comes to announce something new, and announces it so often that we feel as if it were already old. He manages to make men tired even of Spring. Anyhow, there might be relative differences between the mechanisms, but the only way of measuring them

up the clocks through being drunk in a ditch, or, for that matter, through being hanged. But the clocks would stop. And the clocks would have stopped without having ever known how they had started. So you cannot even translate into mechanical or material language what a man means by liberty, when he believes in God.

When I said that man is not always mounting higher and higher, or, for that matter, that he is not always sinking lower and lower, I did not mean that he is always rising and sinking on a perpetual see-saw. I meant that he is out for a walk, and that he walks where he likes. I meant that he is sometimes attracted by something at one side of the road, and sometimes by something at the other. But the scientific intellect seems quite unable to imagine the wild and miraculous image of a man out for a walk. It regards it as a preternatural prodigy that he should walk where he likes. It is quite true that Mr. Jones, when out for his Sunday walk, may stray too far up the

mountain slopes, and, finding himself clinging to a precipice or up to the neck in snow, form the opinion that it would be better to "come down, for love is of the valley." It is quite true that in that mood he may stray too deep into the valley, and find himself in the river or up to his neck in the swamp. But that is not the same as saying that Mr. Jones is swung like a pendulum with an inevitable oscillation up to the mountain peak and down again to the ravine. He goes too far up and he goes too far down; but his going is not what we mean when we say that a clock is going. There is mind even in his mistake; there is will even in his change of mind. There is fundamental purpose even in his superficial fickleness. Perhaps Mr. Jones cannot be called the wisest of travellers, either when he is up to his neck in snow or when he is up to his neck in slime. Perhaps we could hardly congratulate him (or all we could see of him) when we found him in either of these positions. But we need not depress him with the dismal information that he is bound to live alternately in snow and slime for ever. There is nothing mechanical about the mistakes that have brought him there; and he is not merely a machine for making mistakes. He was a man trying

to find the best road, and he will probably try again; and let us hope he will find a better one.

So Man may not appear the wisest of wanderers in this world, but at least he is wandering and not merely working out his destiny—a detestable sort of work, only worthy of the works of a clock. We may think it most probable, from what we know of the gentleman, that he will get into some scrapes in the future as he has in the past; and we may hope that he will get out of them as he has in the past. But he is a free-born gentleman, and not bound either to get into them or to get out of them. What strikes me as curious is that this natural view of the soul straying hither and thither, like a living thing, is so unfamiliar to the modern mind that even when it is given as a description of a man it is received as a description of a machine; or that we cannot make a drawing of wings without it being copied as a diagram of wheels.



DISGUISED AS BEDUIN AND FOUND IN POSSESSION OF AUTOMATIC PISTOLS WITH "DUMDUM" BULLETS: TWO EGYPTIAN STUDENTS (ARRESTED IN CONNECTION WITH THE MURDER OF SIR LEE STACK) ON THEIR WAY ACROSS THE LIBYAN DESERT IN CHARGE OF A LIGHT CAR PATROL OF THE SUDANESE CAMEL CORPS.

Two Egyptian students, Abdel Fattah Enayat, and his brother, Abdel Hamid, suspected of complicity in the murder of Sir Lee Stack, the late Sirdar, were arrested on January 31 while trying to escape across the Libyan frontier in a train from Alexandria to Hammam. They were disguised as Beduin, and on the journey conversed unsuspectingly with police agents similarly disguised. The train was stopped and surrounded by armed police, who arrested the students and found in their possession automatic pistols with bullets made into dumdums similar to those that killed the Sirdar. His A.D.C., Captain Campbell, wounded at the same time, identified one of them, and Abdel Fattah Enayat has since confessed, implicating several others, including his brother. —[Photograph by C.N.]

would itself be mechanical. And the clocks might talk about the man quite naturally as if he were a clock walking on two legs. They might talk about his hands, without realising that his hands were free. They might talk about his face, without realising that his face was changeable. They might imagine that his action of telling the truth was only the same as their action in telling the time. They might suppose that all development or expansion on his part must be the putting in of extra works, or the ensuring that the works would run for a longer time. They would have no means of guessing that the difference is one of kind and not of degree. You could not explain even why a heart beating is different from a clock ticking. At least, you could not explain it in terms of machinery—that is, you could not explain it by talking only in ticks. We can only say that even the lower actions of the living clock are on a higher plane. The man might neglect to wind

OUR ANAGLYPHS: SEE PAGE 299.

Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 318, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

THE IMPERTURBABLE MOOR: TEA AND TELEPHONE UNDER SHELL FIRE.

DRAWN BY A SPECIAL REPRESENTATIVE WHO RECENTLY VISITED THE RIFFIAN FORCES. (COPYRIGHTED.)



WITH THE "INVARIABLE ACCOMPANIMENT" OF A TEA-TRAY: A WAR CONFERENCE OF RIFFIAN OFFICERS IN A HOUSE IN THE WAD LAU VALLEY SHELLED BY THE SPANISH—ONE TELEPHONING TO THE FRONT OR TO HEADQUARTERS.

This drawing, by the same hand as those given in our issues of January 17 and 24, illustrates picturesquely the costume and manners of Spain's enemies in Morocco. It shows—to quote the artist's own words—"A conference in the house of a member of the Boccali family in the Wad Lau Valley. The Wad Lau has been recently evacuated by the Spaniards, and the house, built in the European style, has been shelled severely. One of the Riffian officers is using the telephone, by means of which he is able to speak either to the front line positions or to

the Army Headquarters at Ajdir. The tea-tray is an invariable accompaniment of such a conference. In the Riff, Moroccan tea is the staple beverage." Recent news from Morocco mentioned that Raisuli, the captured chief who had been supporting the Spaniards, had been removed by the Riffians from Sheshuan to Ajdir. The Spanish lines have been reinforced and consolidated, and it was recently reported that their operations have lately been restricted mainly to aerial reconnaissance and bombing.

A GREAT LESSON OF HISTORY: THE COLLAPSE OF ABSOLUTISM IN RUSSIA.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian philosophical historian; author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

UP to the present day, the most important consequence of the World War has undoubtedly been the collapse of the Empire of the Tsars. That collapse has altered the political and economical balance in the whole planet, and rendered possible the destruction of the monarchical system in Continental Europe. If the Tsar's government had been maintained until the Allies' victory, it seems unlikely that Republics would be established to-day in Berlin and Vienna. In any case, it is certain that the Russian Revolution greatly facilitated the German and Austrian Revolutions.

Therefore everything that increases our knowledge of the Russian catastrophe in 1917 is of the utmost importance. But the documents at our disposal are scanty. The historical secret of that catastrophe may remain buried among the ruins. Many important personages of the old régime are either dead or in exile. The spirit of Soviet Russia does not yet seem to be in the necessary condition for studying seriously the cataclysm from which she sprang. To publish books abroad, either in Russian or in a Western language, is not easy for the Russians. The Russian publishing houses which have been started in Berlin and Prague do what they can, but they cannot do much. We have only a very vague idea of what went on in the Russian Empire from 1914 to 1917.

That is why great importance is attached to a document, unique in history, which otherwise would not be of great value—namely, the letters which were exchanged between Nicholas II. and the Empress, from April 26, 1914, to March 4, 1917. The authenticity of these letters, which, it seems, were found, together with those of William II. to Nicholas II., in a black wooden chest at Ekaterinburg after the massacre of the Imperial family, appears to be incontestable.* The abundance of intimate details, which are quite devoid of interest for the general reader, and which make the perusal tiresome, seems also to exclude the idea that the documents have been retouched in order to give them a more literary character. They are the letters of a woman who is deeply in love with her husband, and devoted to him, and who pours out, just as it comes to her mind, the agony of an immense Empire, the little incidents of family life, the children's indispositions and her own, the little difficulties of education, the little intimate festivities arranged for anniversaries, etc. She gives us uncohesive details about the crisis through which the Empire is passing, chosen haphazard, not by a political intelligence, but by the morbid fancy of an over-excited woman. But it is just for that reason that these details have a certain value and significance, which more considered and less superficial documents would not possess.

What might be called the *personal elements* or the *individual causes* of the immense catastrophe are seen in these letters with extraordinary vividness.

The former Princess of Hesse who became Empress of Russia was intelligent and energetic; she loved her husband passionately, and testified her love to him in a kind of poetical lyricism, of which the latent sensualism seems sometimes to be rather forced. But she has no illusion about the man whom she calls by the tenderest names. She knows that, while he is intelligent, he is also extremely weak, incapable of sustained effort of will, melancholy, inclined to pessimism, easily fatigued and disgusted, and always at the mercy of the last person with whom he had talked. He was obsessed and paralysed by

the presentiment of failure, the certainty of the uselessness of his efforts: that presentiment and certainty which he confided to M. Hanotaux, the first time he visited Paris as Emperor.

She knows well the danger which is represented by the moral weakness of the Emperor, placed in the midst of a terrible war, at the head of an immense Empire, where the Sovereign has to decide and superintend everything, whether it be a choice of Ministers or a question of raising the fares on the tramways at Petrograd. So she never ceases to harass the Emperor with exhortations, counsels, and gentle reproaches, returning day by day to the charge: "Play the Emperor! Remember you are the Autocrat. Speak to your Ministers as their Master. Do not be too good. Do not tell all the world that you bring disaster. Your angelic goodness, your forbearance, your patience are well known, and everyone takes advantage of you. Make haste, my own darling; your little wife must always be behind you to spur you on."

Is this a mother scolding her weak and capricious child, or one of the most powerful Empresses giving advice to

becoming rapidly decomposed in a stormy paralysis; she got excited, wrote and wrote again to the Emperor; and amid the caresses and coaxings of her love she denounced the intrigues and the faults of his Ministers; she suggested successors to take their places; she urged him to make haste.

But the Emperor, far away at the army headquarters, never could make up his mind. The army retreated, the Government was disorganised, public discontent grew, revolution threatened, the Empress became desperate, cried, supplicated, caressed, implored. But the gentle, weak Emperor still took time to consider between the Minister he was to dismiss and the two or three candidates suggested to succeed him.

It is hard to imagine a more tragic spectacle. Only the love of a woman could resist such suicidal weakness without losing patience. One might have expected that that woman who, without being a genius, was by no means stupid, who knew the Emperor's weakness so well, who gauged so exactly the formidable danger that that weakness constituted for the dynasty and for Russia, who only

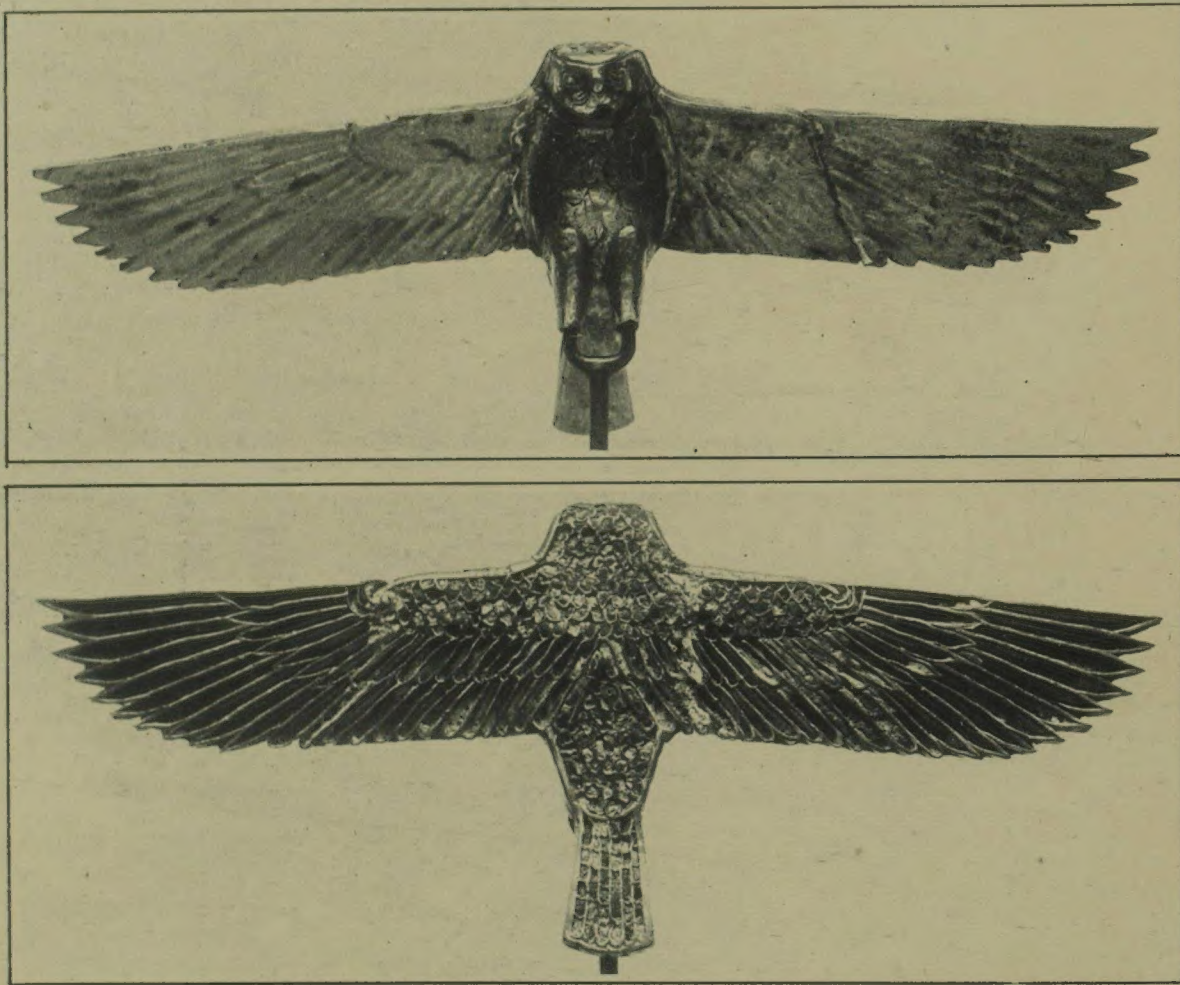
thought of saving the crown for her son, must induce the Emperor to seek helpers, collaborators, and the support of new political forces. . . . Nothing of the kind happened.

The Empress hated everything which, while aiding, might at the same time limit the Imperial authority, whose powerlessness she was the first to recognise. Although the unlimited authority of the Autocrat was no longer anything but a shadow, the Empress lost no opportunity of showering outrages on the Duma, and of wishing that its most prominent members might be hanged. She saw how each day the Emperor became more incapable of guiding, superintending, choosing, or dismissing the Ministers, yet she screamed with horror at the mere suggestion that Ministers should be made responsible to the Duma. She was very hostile to the Zemstvos and the Union of Cities—an association of the great cities of the Empire which endeavoured to remedy as far as possible the Government's incompetence. She sought to sow distrust in her husband's mind against all the efforts Russia made to free herself from the terrible position in which she was placed. The more she realised the powerlessness of the Imperial authority, the more this strange woman seemed to detest everything which might supplement those weaknesses and shortcomings. To preserve

Russia from the terrible effects of that weakness, she had confidence only in her letters, her prayers, in miraculous icons, and in the counsels of Rasputin. That enigmatical personage is present, under the names of "Grigori" or "The Friend," in almost all her letters. Despite her good intentions, and her overflowing love, the Empress had still further disordered the weakness of Nicholas II. by communicating to him her mysticism; one of those violent and delirious mysticisms which so easily grow out of religious zeal when left to itself, and of which the Catholic Church is so rightly distrustful.

All this may appear paradoxical, absurd, incomprehensible. In reality, it is only the end of a historical drama which began in 1815. What was the deep-seated cause of the Russian catastrophe? The solitude in which at the supreme moment the Emperor found himself. No one resists him, because no one has the right openly to oppose his authority—not the Ministers, nor the high functionaries, nor the Press, nor public opinion, nor the Duma, nor the Zemstvos: no man, no institution, no collective body. But if nothing resists him, on the other hand nothing supports him. The tragic couple stand alone in the face of Destiny, with their terrible power and their crushing responsibilities. Ministers, high functionaries, and society bow before them, showering upon them hypocritical and formal respect; but all the world criticises them in a low voice, distrusts them, circulates the most extraordinary rumours about them, intrigues against them, isolates them, and, above all, thinks only of its own interest. No one

(Continued on page 316.)



A NEW NATIONAL TREASURE FROM ANCIENT EGYPT: A GOLD FALCON, EMBLEM OF THE SKY GOD, HORUS, JUST ACQUIRED BY THE BRITISH MUSEUM (FRONT AND BACK VIEWS, ACTUAL SIZE.)

We illustrate here a fine example of ancient Egyptian jewellery, with inlay work, just added to the national collection at the British Museum. It is a figure of a falcon—the emblem of the sky god, Horus, and of the king—with wings outstretched in flight, made of solid gold, with *cloisonné* coloured paste. The figure measures 5½ inches between the wing-tips, and 2½ inches from the top of the head to the end of the tail. Its date is uncertain.

Photographs specially taken for "The Illustrated London News." By Courtesy of the British Museum.

her august husband and master? Sometimes it is difficult to say. When one thinks of the circumstances and events which were the cause of these counsels, they seem at once so ridiculous and so tragic that one can neither laugh nor feel moved; one shudders with horror. Has one ever seen, for instance, so bitter a mingling of impotent laughter and tears as appears in the following sentence in a letter written on Dec. 14, 1916: "Be like Peter the Great, Ivan the Terrible, the Emperor Paul. Crush them all. No, do not laugh, you naughty child. I so long to see you treat in this way those who try to govern you, when it is you who should govern them." The "naughty child" is the sole master of an immense Empire! But the Ministers constitute the Empress's most poignant anxiety. Ministerial anarchy was always one of the great weaknesses of the Russian Empire. They were nominated by the Emperor and were responsible to him alone; they had never been a united body working under one head. Each Minister was chiefly concerned in keeping the Imperial favour, and worked on his own account towards that sole aim without troubling about the other Ministers, and sometimes fighting against them. This evil had been aggravated under Nicholas II., who could never make up his mind to change a Minister, and it had become intolerable during the war. Anarchy, disorder, incoherence, weakness, the discords which boiled up in the Russian Ministerial offices during the war, and of which these letters give us a terrifying picture, would suffice to rehabilitate for half a century all the much calumniated Western democracies. The Empress, who lived near to the capital, saw that the State was

* Their authenticity has, indeed, been confirmed to me by a former high functionary of the Imperial Russian Police, who added, with a smile, that he had seen the originals of many of these letters even before they reached the Tsar's hands.

A VENT-HOLE FOR THE EARTH'S INTERIOR FIRES: KILAUEA VOLCANO.

PHOTOGRAPH BY MAEHARA (HAWAII). REPRODUCED BY COURTESY OF THE NATIONAL PARK SERVICE, U.S. DEPARTMENT OF THE INTERIOR.



SHOWING HOW THE RIM OF THE CRATER IS CHURNED INTO WHITE DUST BY FALLING ROCKS: AN ENORMOUS DUST-CLOUD RISING FROM THE VOLCANO OF KILAUEA, IN HAWAII.

The great volcano of Kilauea on the island of Hawaii—the largest of the group of that name in the Pacific now forming a territory of the United States—is one of the wonders of the world. Within the area of the crater is a huge pit, known as the House of Everlasting Fire, of which other remarkable photographs, including air views, are given on a double-page in this number. The level of the molten lava in the pit constantly changes, and when it sinks these huge clouds are ejected. A note supplied with the above photograph states that it was taken

from a distance of a mile and a half. The rim of the crater was churned into white dust by falling rocks, and a few seconds after the photograph was taken the whole vast cloud became vivid with flashes of lightning. Previous illustrations of the Hawaiian volcanoes appeared in "The Illustrated London News" of June 21 last, October 1 and April 16, 1921, and November 13, 1920. A series of violent explosive eruptions of Kilauea occurred last May. The volcanic region now forms part of a United States national park.

BOOKS OF THE DAY.

By J. D. SYMON.

A PYRAMID of recent books on Art and Artists has grown up on my table, and brick by brick, from apex to base, it has now come apart, to the no small delectation of the person deputed to examine the building materials in detail. "Pictures," says diffuse Mr. William Hazlitt, "are a set of chosen images, a stream of pleasant thoughts passing through the mind. It is a luxury to have the walls of our rooms hung round with them, and no less to have such a gallery in the mind, to con over the relics of ancient art bound up 'within the book and volume of the brain, unmixed (if it were possible) with baser matter!' A life passed among pictures in the study and the love of art is a happy, noiseless dream, or rather, it is to dream and to be awake at the same time; or it has all 'the sober certainty of waking bliss,' with the romantic voluptuousness of a visionary and abstracted being. They are the bright consummate essences of things, and 'he who knows of these delights to taste and interpose them oft is not unwise!'"

It is not everyone who can hang his walls with masterpieces, nor can everyone overtake all the collections he would desire to visit in order that his catalogue of remembered examples "bound up within the book and volume of the brain" might be ideally complete; but for what he must miss perforce in first-hand acquaintance with originals he has ample compensation in the ever-growing library of reproductions, both monochrome and coloured. The progress of colour-printing has brought the masterpiece within reach of the most modest purse; no gallery is so remote, no collection so difficult of access, but the man in the street may now enjoy its treasures as he sits at his own fireside, turning over at leisure those illustrated books from the text of which experts talk to him familiarly of pictures and painters.

No living writer has done more to instruct the average man in this field of knowledge than Mr. E. V. Lucas. Hardly a month has passed recently without the appearance of one or other of his "Discourses" (Sir Joshua's title for essays on Art commends itself here), and the marvel is where "E. V." finds time to be so voluminous. He must have learned to perfection Mr. Arnold Bennett's art of living on twenty-four hours a day, if not twenty-five.

But to come down to the business in hand, and, by the same token, to come down also to the base of my pyramid, the goodliest book and the largest in physical bulk of the present group. You will not be surprised to learn that the writer is again Mr. E. V. Lucas. This time his subject is the life and work of a painter to whom the English people owe an inestimable debt, for he awakened them to the beauty of their own country. He it was who first communicated weather by means of paint—he showed his countrymen "the delicious, fresh, rainy, blowy England that they could identify." For that, says Mr. Lucas, "he deserves a very special crown of glory." After that, readers need scarcely be told that the title of the book is "JOHN CONSTABLE, THE PAINTER" (Hulton and Truscott Smith; £3 3s.).

Mr. Lucas makes an interesting point about the probable origin of the artist's feeling for weather. Like Rembrandt, Constable was a miller's son, and was for a time engaged in milling, hence his nickname—"the handsome miller." Two of the elder Constables' four mills were wind-driven; and, as C. R. Leslie remarked, "it is an excellent thing for a landscape painter to be brought up to be a miller, as John was, because millers have to watch the weather, whence their motive power is drawn, and their gaze goes first to the heavens." This may not be the reason why Constable painted skies, but "it is safe to believe that otherwise he would never have painted skies as he did." The occurrence of the mill as an accessory to pictures has often been discussed, but the mill as a direct inspiration to the painter and an influence on technique is a tempting subject for a more elaborate essay. Perhaps Mr. Lucas will take his own hint one of these days.

As it is, he has already made some excellent preliminary contributions towards such an essay. "Windmills constantly occur in Constable's works, as in Rembrandt's, but latterly he found them elsewhere [than in his native Suffolk]; and, had it not been said of the Dutchman, it would be said of him, that no picture with a windmill in it can be a bad picture. But there are degrees of merit. Constable's younger brother Abram, speaking of his brother's work to Leslie, said, 'When I look at a mill painted by John I see that it will go round, which is not always the case with those of other artists.'" With the reproductions (in colour and monochrome) in this sumptuous volume, Mr. Lucas includes Rembrandt's "The Mill," "just by way of showing what these two sons of millers could do with their own material."

Another great English landscape painter, David Cox, had also a milling ancestry but it was more remote, being no nearer than his maternal grandfather, who gave his name to the mill which he had built himself on a

high, gravelly hill near Holloway Head. On this the artist's latest biographer, Mr. F. Gordon Rowe, author of an admirable little monograph, "DAVID COX" (Philip Allan; 5s.), does not insist, although he has chosen Cox's "Windmill, Herefordshire," as a typical example for reproduction in the book. Mr. Rowe is inclined to trace Cox's artistic leanings to his father, a blacksmith and whitesmith of Deritend, Birmingham. The elder Cox was an industrious and thriving artificer in small arms, and evidently he took great pride in his work, for young Cox, on coming to London, used to make friends with soldiers in order to find out whether their guns and bayonets bore his father's stamp. When he found it, he was delighted. This enthusiasm Mr. Rowe relates to the artistic impulse, as follows—

"An eminent novelist of our own day is responsible for the aphorism that 'Art in the blood is liable to take the strangest forms,' and it has often occurred to me to wonder whether David Cox's predisposition to an artistic career was not actually inherited from that capable old craftsman, his father." Perhaps, however, as heredity has no limit of backward reach, the miller grandfather may have communicated some influence, and this is the more probable seeing that Cox, as well as Constable, had an exquisite feeling for weather. "He thought in terms of

in the sky when a sudden storm broke and incontinently he fled for shelter.

"Returning to his studio, he bit the plate just as he had drawn it, with the lines fairly deep, then he took a print or two—one is in the Bibliothèque Nationale; but he had seen the decorative effect of the storm, he had seen that homely bit of roadway with its familiar trees transfigured by the abnormal lights and shadows, and his imaginative vision dictated a reworking of the plate, a deeper biting of the lines, the sky being filled with dark, dominating clouds, and rain driving over the landscape. This state was published, and, long since out of print, 'The Storm' is now one of the rarest, as it was one of the first to be acclaimed, of Brangwyn's etchings." The photogravure reproductions of this and the other eleven plates (including the "Breaking up the Duncan" and "Cannon Street Station") are wonderfully successful and satisfying. The same applies to the companion album, "JAMES MCBEY" (The Studio, Ltd.; 5s.), another most welcome selection of masterpieces unattainable in their originals to all but wealthy collectors, but now brought by photogravure within the reach of any art-lover with five shillings to spare. Were I to write at large (as I should like to do) my enthusiasm for McBey's magnificent work, I might be censured as clannish and the praise discounted, but happily McBey stands in no need of aid from obscure pens. His place is secure among the great etchers of the world.

The technique of painting has been discussed in a most agreeably discursive style by Mr. Adrian Stokes, R.A. In his "LANDSCAPE PAINTING" (Seeley, Service; 15s.), a work intended, first of all, for the student, but most attractive also to the layman who cares for pictures, the more so if he amuses himself by dabbling at odd times with a paint-box. Mr. Stokes insists on accomplished draughtsmanship and then goes on to give lucid and excellent practical instruction in methods of paint. He is always pleasantly anecdotal, and sweetens his technical maxims with personal reminiscence and apt comment on the work of the great masters. The examples he gives in reproduction are most justly chosen. A useful handbook of much smaller compass will be found in "THE ART STUDENT'S VADE MECUM," by Cyril Davenport (Methuen; 4s.). One section discusses pigments, *qua* pigments, their permanence or perishableness.

Controversy is never far away from any discussion of art, and the present group of books is no exception to the rule. Three sympathetic monographs in the "Masters of Modern Art" series—"RENOIR," by Francis Fosca (translated by Hubert Wellington); "GAUGUIN," by Robert Rey (translated by F. C. de Sumichrast); and "CEZANNE," by Tristan Klingsor (translated by J. B. Manson) (The Bodley Head; 5s. each)—find a foil in a fiercely reactionary volume, "RETROGRESSION IN ART," by E. Wake Cook (Hutchinson; 15s.). Mr. Wake Cook's brisk onslaught on the Moderns, on a present-day Royal Academy which in his opinion has committed suicide, and on critics whom he accuses of having sold the pass, recalls the refreshing ironies of Hazlitt's essay "On Patronage and Puffing." It is good to hear both sides, and if the favourable advocacy of the three volumes in the "Masters" series were to carry away any reader unduly, he would find his critical balance restored after listening to Mr. Wake Cook's "celestial rain of thwacks"; and *vice versa*.

It is reassuring, however, amid Mr. Wake Cook's philippics to find that he alludes considerably and even with appreciation to the work of the late Camille Pissarro, whose influence on Renoir, Gauguin, and Cézanne is a striking feature of the essays on these three painters. Pissarro, the amiable old man eloquent, had a marvellous power of communicating his gospel of pure nature even to those who could not claim in any way to be painters. His talk opened up new worlds. He made one see Nature in a fresh revelation. To walk with him in the Caillebotte room at the Luxembourg, was to learn what Impressionism means in its purest form, without any of its extravagances. And in his Paris studio, with his "Soleil d'Hiver Couchant" on the easel before us, his discourse gave me new eyes, as I discovered during the journey home from Paris after a few memorable days spent in the master's company. Picardy in the evening light held a wealth and subtlety of tone and atmosphere to which I had formerly been blind.

My space is out and the pyramid is not yet fully dissected. The last block is sculptural. There remains to name and recommend heartily a lucid little collection of illustrated notes on "ROUBILIAC'S WORK AT TRINITY COLLEGE, CAMBRIDGE," by K. A. Esdaile (Cambridge University Press; 7s. 6d.), which contains an acute identification of the "Harvey" terracotta as the original life-size model of the bust of Sir Robert Cotton. Mrs. Esdaile has given us in small compass a most attractive work of sterling scholarship and original research.



HISTORIC CROSBY HALL TO BE AN INTERNATIONAL CENTRE FOR UNIVERSITY WOMEN—A SCHEME SUPPORTED BY THE PRINCE OF WALES: THE INTERIOR OF THE HALL, WITH ITS BEAUTIFUL OAK CEILING AND ORIEL WINDOW. The Prince of Wales arranged to preside at a dinner at the Savoy Hotel, on February 19, in aid of the fund promoted by the British Federation of University Women for the purpose of buying Crosby Hall and building a residential wing, in order to make it a residence and club-house for University Women of Great Britain, the Dominions, India, and Foreign Countries. The total cost will be £50,000, and before the date of the dinner £30,000 was still to be raised. The historic hall, with its beautiful oak ceiling and oriel window, was removed from Bishopsgate Street in 1908 and re-erected in Danvers Street, Chelsea. It was built in 1646 by Alderman Sir John Crosby, and was occupied by Richard of Gloucester (afterwards Richard III.) and later by Sir Thomas More.—[Photograph by R. L. Warham, F.R.P.S.]

light and air, of mist and rain. . . . No other English artist has equalled him in suggesting the bustle and blow of wind and the drenching fall of rain." The rainy aspect of his painting earned for him the title of "the dripping Orion of painters." Mr. Rowe's little book is the latest addition to that excellent pocket series, "British Artists," edited by Mr. S. C. Kaines Smith. Like Mr. Lucas's "Constable," it contains a full tabular list of works, together with an index to their whereabouts.

The fascination of storm effects finds anecdotal illustration in Mr. Malcolm Salaman's notes to an album of twelve plates by a great living master of atmosphere, in the "MODERN MASTERS OF ETCHING SERIES" (The Studio, Ltd.; 5s.). The first plate in the "FRANK BRANGWYN" volume is the famous "The Storm," whereby hangs a tale. The scene is the road to Craven Cottage, once a rendezvous of dancers, but now vanished to make room for the Fulham Football ground. Twenty years ago it was a favourite sketching resort of Mr. Brangwyn's, who was "impressed by the dignity with which those trees stood against the winding lines of the roadway and the palings. One day, therefore he took a grounded zinc plate out with him and drew with his needle the features of the landscape direct on the spot; but not a line had he drawn

WINCHESTER COLLEGE: HUGH FISHER ETCHINGS.

FROM ETCHINGS BY A. HUGH FISHER, A.R.E. BY COURTESY OF MESSRS. ARTHUR GRETOREX
14, GRAFTON STREET, W.1. (ARTIST'S COPYRIGHT RESERVED.)



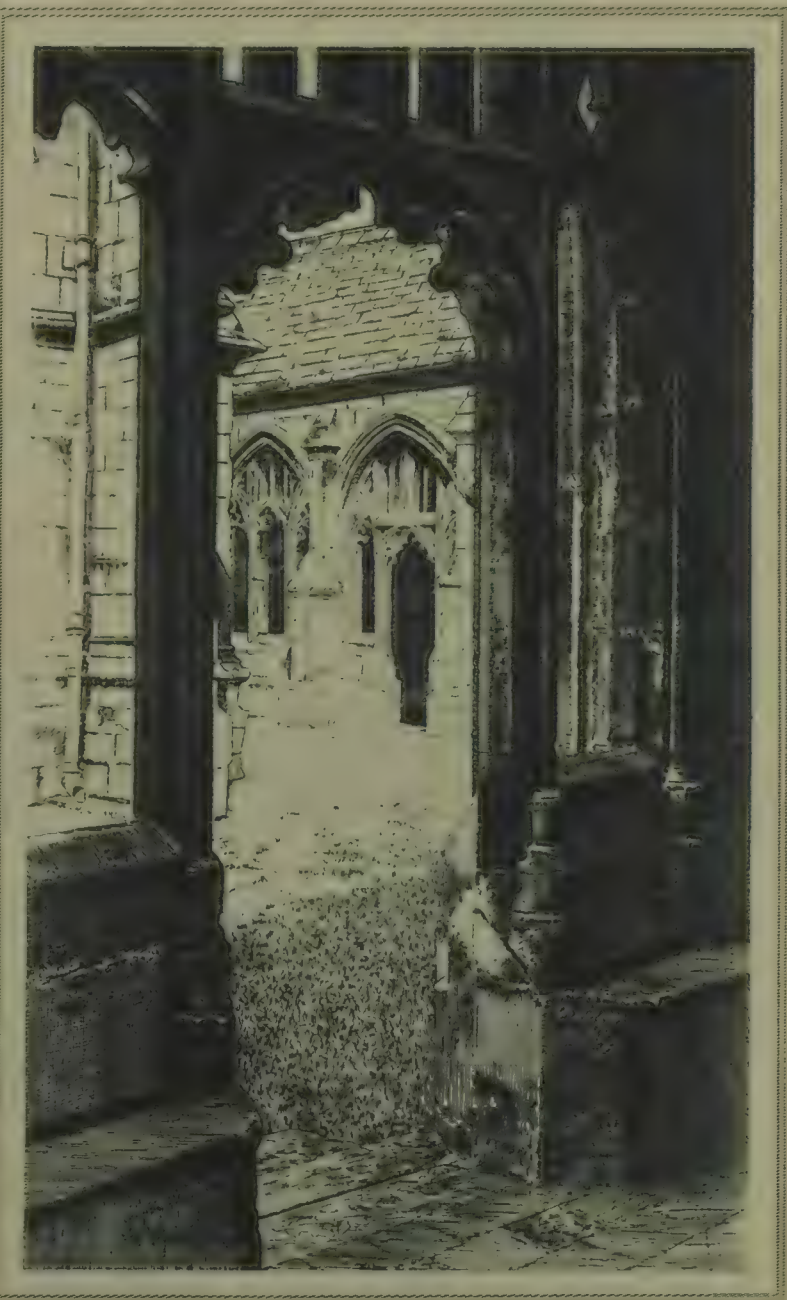
A WELL-KNOWN ARTIST'S ETCHINGS OF THE GREAT SCHOOL
FOUNDED BY WILLIAM OF WYKEHAM: MIDDLE GATE, WIN-
CHESTER COLLEGE, BY A. HUGH FISHER



AMONG MR. HUGH FISHER'S ETCHINGS OF WINCHESTER COLLEGE ON
VIEW AT THE GRETOREX GALLERIES: HALL STAIRS, BETWEEN SEVENTH
CHAMBER AND BUTTERY.



THE OLD BREWHOUSE, BETWEEN PORTER'S LODGE AND COLLEGE
CARPENTER'S SHOP, SEPARATING OUTER COURT FROM COLLEGE
STREET: AN ETCHING BY A. HUGH FISHER.



A PICTURESQUE CORNER OF WINCHESTER COLLEGE DATING FROM 1420:
A PEEP INTO THE CLOISTERS OF FROMOND'S CHANTRY—ETCHED BY
A. HUGH FISHER.

Among the Etchings and Silverpoints exhibited at the Greatorex Galleries in Grafton Street are some beautiful studies of Winchester College by Mr. A. Hugh Fisher, the well-known artist, whose work has frequently been reproduced in our pages. His masterly skill as an etcher is apparent in these four examples of the Winchester series, which will be of especial interest to Wykehamists. Winchester College, the "mother" of English public schools, was founded by William of Wykeham in 1387, and is famous for the beauty of its historic buildings. Middle Gate, between Outer Court and Chamber Court, has three niches on each side, the central ones containing statues of the Virgin and Child—recalling the fact that the school's original name was

"The Newe Sainte Marie College of Wynchester." Hall Stairs lead to College Hall, a noble chamber, with an open oak roof, used as a dining hall. The old Brewhouse, where in former days the College brewed its own beer, adjoins Porter's Lodge, and is one of the buildings between Outer Court and College Street. The old Cloisters surround the Chantry built by Fromond, who was steward of College estates until 1420. The new War Memorial Cloisters were opened on May 31 last, and were illustrated in our issue of June 7. In our numbers for March 25 and April 8, 1922, we may recall, appeared a large number of drawings of Winchester College by Mr. Henry C. Brewer, R.I.—[Drawings Copyrighted in the United States and Canada.]

CAMBRIDGE REVIVES HANDEL: THE FIRST STAGING OF HIS "SEMELE."

PHOTOGRAPHS BY HILLS AND SAUNDERS, CAMBRIDGE.



A DENIZEN OF ARCADIA: A SATYR (MR. COLIN MACVICKER) IN ACT II. SCENE 3 OF "SEMELE," AT CAMBRIDGE.



DANCERS WHO DIVERT SEMELE IN ARCADIA: A LOVE (MISS EVELYN WEBBER) AND A ZEPHYR (MR. ARTHUR BEALES).



SERVING IN THE TEMPLE OF JUNO: A SACRIFICE-BEARER (MR. COLIN MACVICKER) IN ACT I. OF HANDEL'S OPERA "SEMELE."



THE GOD WHO ANNOUNCES THE SAFETY OF SEMELE'S SON, BACCHUS, AFTER HER DEATH: APOLLO (MR. MYER SALAMAN).



SEMELE (MISS BERTHA STEVENTON), WHO IS BETROTHED TO ATHAMAS BUT BELOVED OF JUPITER, AND HER SISTER INO (MISS CAMILLE PRIOR) IN LOVE WITH ATHAMAS.



STAYED BY ILL OMENS FROM WEDDING SEMELE AND ATHAMAS: THE HIGH PRIEST OF JUNO (MR. NORMAN ROFF).



BELOVED OF INO AND SAVED BY JOVE'S INTERVENTION FROM WEDDING HER SISTER, SEMELE: ATHAMAS (MR. CHRISTOPHER MAYSON).



JUPITER'S JEALOUS WIFE WHO PLOTS THE DOOM OF HIS FAVOURITE, SEMELE: THE GODDESS JUNO (MISS MILDRED FREEMAN).



A REVELLER IN THE TRAIN OF BACCHUS, SON OF JUPITER AND SEMELE: A MAENAD (MISS EVELYN WEBBER).

Handel's "Semele," performed during his life only as a secular oratorio, was staged for the first time as an opera, to the words of Congreve, at the New Theatre, Cambridge, from February 10 to 14. The new production, with the stage setting intended by Congreve, was arranged and designed by Mr. Dennis Arundell, and the music was under the direction of Dr. Cyril Rootham, who conducted the orchestra. All those in the cast, except Miss Bertha Steventon (Semele) and Mr. John Dean (Jupiter)—both students of the Royal College of Music—and all but one of the orchestra, were either members of the University or residents of

Cambridge. The classical legend of Jupiter's amour with Semele, and its tragic close through the jealousy of Juno, is given on the programme in Congreve's own picturesque words, and the story of the opera is told also scene by scene. Semele, daughter of Cadmus, is about to be wedded to Athamas, a Boeotian prince (whom her sister, Ino, loves), when Jupiter carries her off. Juno, disguised as Ino, persuades Semele to ask Jupiter to show himself to her in his celestial majesty, with the result that Semele is consumed by his lightning. Afterwards Apollo announces that her infant son, Bacchus, has been saved and deified.

OXFORD REVIVES IBSEN: "PEER GYNT"—THE THIRD TIME IN ENGLAND.

PHOTOGRAPHS BY HILLS AND SAUNDERS, OXFORD.



BEARING "THE WHOLE WEIGHT OF THE PLAY": MR. R. W. SPEAIGHT (LINCOLN) AS PEER GYNT.



AS INGRID, THE BRIDE CARRIED OFF AND THEN FORSAKEN BY PEER GYNT: MISS LILIAN OLDLAND.



AS PEER GYNT'S WIDOWED MOTHER, ASE, IN THE O.U.D.S. PRODUCTION: MISS CLARE GREET.



AS THE OLD MAN OF THE DOVRE AMONG THE TROLLS: MR. M. A. E. FRANKLIN (QUEEN'S).



IN THE ROYAL HALL OF THE KING OF THE DOVRÉ-TROLLS: PEER GYNT (MR. R. W. SPEAIGHT, ON RIGHT) AND THE OLD MAN OF THE DOVRÉ (MR. M. A. E. FRANKLIN, CENTRE, ON STEPS).



AS THE HEGSTAD FARMER, IN PART I., SCENE III.: MR. J. P. HENNESSY (NEW COLLEGE).



"LOVE—THE UNCHANGEABLE, THE PURIFIER": MR. R. W. SPEAIGHT AS PEER GYNT, AND MISS JOAN MAUDE AS SOLVEIG.



"TO CROWN HIM NOW!" PROFESSOR BEGRIFFENFELDT (MR. H. S. BARNES OF WADHAM) PRESSES A WREATH OF STRAW ON THE HEAD OF PEER GYNT (MR. R. W. SPEAIGHT, LYING PROSTRATE), IN THE CAIRO MADHOUSE (PART II. SCENE 3).

While Cambridge was reviving Handel's "Semele," the Oxford University Dramatic Society gave, on the same night, and with equal success, Ibsen's "Peer Gynt." The producer was Mr. Reginald Denham, and Grieg's music was performed by an orchestra under Dr. W. H. Harris, of New College. A "Note on the Play" says: "There have been only two representations of the play on the English stage—one at Leeds, and the recent notable revival at the Old Vic. . . . 'Peer Gynt' is that rare thing—a dramatic poem deliberately contrived for performance on the stage. . . . The main theme of the story is Peer himself. We see him in three stages of his life; as the lying young rascal, the lovable ne'er-do-well, and taunted

village butt of his youth; as the successful business man and *poseur* of his middle age; and as the pious humbug in his declining years. It is the story of a man who has not the courage to 'sin courageously,' but who learns in Trolldom, the land of compromise, that . . . he can keep on the fair-weather side of God. . . . At last he is confronted with his nothingness . . . he must go to be remoulded into something new. . . . Again the old humbug effects a compromise. In the days of his youth he had encountered Love—the Unchangeable, the Purifier—but had turned aside in fear. In one last gigantic effort to escape his doom, he flings himself into the arms of Love."

REVIVING THE ANCIENT GLORIES OF SELINUS.

A GREAT WORK OF RESEARCH IN SICILY; AND A NEW SCHEME OF TEMPLE RECONSTRUCTION.

By Professor FEDERICO HALBHERR, of Rome, the well-known Archaeologist.

NEWS from Sicily states that the Director of the Museum of Palermo, Professor Gabrici, resuming the task of his predecessor, Professor Salinas, has finished, after nine years' work, the excavations in the Great Sanctuary of Demeter Malophoros at Selinus. The immense amount of material discovered is so rich in variety and admirable in workmanship that archaeologists are looking forward with the greatest eagerness to the report which is shortly to be published by this scholar in the "Transactions of the Royal Academy of the Lincei," as it will add an entirely new chapter to the history of Sicilian antiquity.

This sanctuary had a very peculiar conformation. Surrounded by a double enclosure, the inner one for the shrine or temple itself, the outer—with a propylæum—for the *temenos*, or temple-yard, it shows in its more ancient structures the characteristics of the buildings of the seventh century B.C., the epoch in which Selinus was founded by Dorian colonists, who started, about 628, from Megara Hyblæa, near Syracuse, and from the other Megara in Greece. It is therefore one of the earliest buildings of Selinus, being contemporaneous with the

votive offerings found around the altars and everywhere in the temple-yard and even outside its walls. Remarkable, also, are the vases and fragments of pottery, indigenous and imported: among the latter must be noted a large sherd of a Melian amphora, with the potter's mark, and a number of vases both Attic and Corinthian. The terracotta statuettes, especially the largest of them, have generally been found broken in pieces, but many of their fine heads are well preserved, and display such a variety of types as to permit us to follow, through its different phases, the evolution of figurine-modelling in this early period of Sicilian art. Through the kindness of Professor Gabrici, we are able to reproduce here some of these heads, including a beautiful one wearing the *polos*, or cylindrical bonnet, of which many examples were collected during the excavations. (See page 291.)

The votive *stelæ* are strangely surmounted by pairs of human heads, instead of the common *akrota*, or little pediment, which is characteristic of these small monuments. The heads represented are those of Proserpina, or Pasistrateia—as this goddess was called by the Selinuntines—and of Zeus Meilichios, or Pluto, two of the associated deities in the worship of Demeter Malophoros, the third one being Hecate, as the cult was a *chthonic*, or subterranean one. For this reason, its ceremonies were generally performed in the night time, a fact which is confirmed, as Professor Gabrici points out, by the quantity of clay lamps, with their mouths blackened by use, found all over the ancient surface of the *temenos*, together with the votive offerings just described.

The greatest and most important bulk of these finds belong to the archaic age, like the ruins of the city itself, which, after having been destroyed by the Carthaginians in 409 B.C., never entirely recovered, but was only partially rebuilt later, to be destroyed again and completely abandoned in 250 B.C., at the close of the first Punic War. The worship of these indigenous deities, however, must have been very deeply rooted in the people, and must have lasted without a visible interruption, even during the period of the decline of the city and later, since not a few of the votive offerings reach, and probably go beyond, the third century B.C. To this epoch belongs also a small *naiskos*, or chapel,

lately brought to light in the upper part of the larger enclosure.

The remains of ancient Selinus form the most majestic field of ruins which is to be seen on European soil. The chief glory of the city was its double group of temples, now entirely overthrown, but still imposing in the grandeur of their huge fragments. As we do not know with any reliability to what deities they were dedicated, they have been named by archaeologists with simple alphabetical letters.

The most ancient of all, the three on the Acropolis, bear the letters, A, C, D, the B being reserved for a small chapel near them; while the three in the Agora, one of which is the largest peripheral temple in the world, are named with the letters E, F, G. As the material of each still remains almost perfect, scattered in heaps around

their bases, and in view of the successful experiment made at Girgenti by Captain Hardcastle, in association with the Italian Department of Anti-

quities, Signor Mussoni's Government has resolved to undertake the restoration of one of these temples, and the commission chosen by him for this purpose has decided to re-erect the temple C. This will be one of the greatest archaeological works of the next two years in Italy.

The temple C is situated in the most prominent part of the Acropolis, with its huge fluted columns lying in parallel lines along its sides, as they were thrown down by a terrible earthquake—who knows how many centuries ago? To this belong the oldest metopes of the Museum of Palermo, and it is not improbable that under the heaps of material to be shortly removed, some other metopes may be discovered. The temple C was 230 ft. long by 85 ft. wide, and had six columns in front and eighteen along the sides. By its reconstruction the aspect of the deserted city will be revived, and one of the marvels of Greek art in Italy will be presented again to the admiration of the world. The ruined

temples, including that to be restored, are illustrated on pages 292, 293.



WITH THE HEADS OF ZEUS MEILICHIOS (OR PLUTO) AND PROSERPINA (OR PASICRATEIA), DEITIES ASSOCIATED WITH THE WORSHIP OF DEMETER: A STELA (VOTIVE PILLAR) FROM HER TEMPLE AT SELINUS.

three huge temples of the Acropolis, where the well-known metopes, now in the Museum of Palermo, were found in 1823.

It is impossible to give here even a rough account of the innumerable objects in terracotta, statuettes, vases, lamps, sculptures and reliefs in tufa stone, weapons, implements and ornaments of every description in bronze, silver, and ivory, which, from beginning to end of the excavations, were transported to the Museum of Palermo, to say nothing of the buildings themselves and of the altars, *adicalæ*, *stelæ*, and architectural fragments left in their places.

One of the most important discoveries in the field of sculpture is that of a great slab of tufa in the shape of a metope, but probably forming part of a *trapeza*, or oblation-table, bearing in high relief the scene of the rape of Proserpina, and that of a similar but fragmentary one with a monstrous Medusa in the middle in the same archaic style as the above-mentioned Metopes of the Acropolis. But the first place amongst the finds is to be assigned to the terracotta figures of different sizes and to a class of very peculiar stone *stelæ*, or pillars, which formed the most considerable part of the *anathemata*, or



DECORATED WITH A HEAD IN RELIEF, PROBABLY THAT OF PLUTO: A VERY ARCHAIC STELA—A VOTIVE OFFERING FROM THE TEMPLE OF DEMETER AT SELINUS.



FOUND DURING RECENT EXCAVATIONS AT SELINUS, IN SICILY: ONE OF THE FINEST OF MANY ANCIENT TERRACOTTA HEADS.

Photographs by Courtesy of Professor Federico Halbherr.

WHERE WOMEN WORE EGYPTIAN "TOP-HATS": SELINUS—NEW DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR FEDERICO HALBHERR.



PROBABLY BY A NATIVE SIKELIOT OR PHOENICIAN ARTIST: A STELA WITH CARVED HEADS WHICH ARE NOT OF GREEK TYPE.



WEARING THE POLOS (CYLINDRICAL BONNET)—A SIGN OF EGYPTIAN INFLUENCE: A WOMAN'S HEAD IN TERRA-COTTA FOUND AT SELINUS—SEEN IN PROFILE.



THE FULL-FACE VIEW OF THE SAME HEAD: A REMARKABLE EXAMPLE OF EGYPTIAN INFLUENCE ON GREEK ART IN SICILY.



WITH A "MONA LISA" SMILE AND CRINKLED HAIR: ONE OF THE FINEST OF MANY TERRA-COTTA HEADS RECENTLY FOUND AT SELINUS.



SHOWING THE ELABORATE COIFFURE: ANOTHER TERRA-COTTA HEAD SIMILAR IN TYPE AND EXPRESSION TO THAT ON THE OPPOSITE PAGE.



REPRODUCING AN EARLY TYPE OF THE ASSYRO-PHOENICIAN ASTARTE: AN ARCHAIC STATUETTE OF APHRODITE AMONG VOTIVE OFFERINGS TO DEMETER.



WITH LONG HAIR HANGING LOOSE: THE BACK VIEW OF THE SAME ARCHAIC FIGURE OF APHRODITE FROM THE TEMPLE OF DEMETER.

On the site of the ancient Greek colony of Selinus, in Sicily, as Professor Halbherr records in his article on the opposite page, there has just been completed, after nine years' work, the excavation of the great sanctuary of Demeter Malophoros. A great quantity of interesting and important relics and objects of art were discovered, of which we illustrate above some of the latest examples brought to light. "The first place among the finds," writes Professor Halbherr, "is to be assigned to the terra-cotta figures of different sizes, and to a class of very peculiar stone *stela*, or pillars, which formed the most considerable part of the *anathemata*, or votive offerings, found around the altars and everywhere in the temple yard,

and even outside the walls. . . . The terra-cotta statuettes, especially the largest of them, have generally been found broken in pieces, but many of their fine heads are well preserved, and display such a variety of types as to permit us to follow, through its different phases, the evolution of figurine-modelling in this early period of Sicilian art. Through the kindness of Professor Gabrici, we are able to reproduce here some of these heads, including a beautiful one wearing the *polos*, or cylindrical bonnet, of which many examples were collected." This head-dress, Professor Halbherr notes elsewhere, "clearly shows Egyptian influence on the earliest Greek art." It suggests a modern Englishwoman's hunting "topper."

WHERE MUSSOLINI HAS DECIDED TO REBUILD ONE OF THE

PHOTOGRAPHS BY COURTESY OF



WHERE ONE OF THE THREE EARLIEST GREEK TEMPLES AT SELINUS (NOW KNOWN AS TEMPLES A, C, AND D) IS TO BE RE-ERECTED BY THE ITALIAN GOVERNMENT: THE RUINS OF THE ACROPOLIS—A GENERAL VIEW OF THE GROUND STREWN WITH BROKEN COLUMNS.



TO BE REBUILT, LIKE ONE AT GIRGENTI, AS IT WAS OVER 2000 YEARS AGO: TEMPLE C ON THE ACROPOLIS AT SELINUS, "WITH ITS HUGE FLUTED COLUMNS LYING IN PARALLEL LINES AS THEY WERE THROWN DOWN BY A TERRIBLE EARTHQUAKE."

"The remains of ancient Selinus (in Sicily)," writes Professor Halbherr in his article on 'page 290 describing these photographs, "form the most majestic field of ruins which is to be seen on European soil. The chief glory of the city was its double group of temples, now entirely overthrown, but still imposing in the grandeur of their huge fragments. As we do not know with any reliability to what deities they were dedicated, they have been named by archaeologists with simple alphabetical letters. The most ancient of all, the three on the Acropolis (citadel) bear the letters A, C, D, the B being reserved for a small chapel near them; while the three in the Agora (market-place), one of which is the largest peripheral temple in the world, are named with the letters E, F, G. As the material of each still remains almost perfect, scattered in heaps around their bases, and in view of the successful experiment made

OLD TEMPLES: SELINUS—EUROPE'S "MOST MAJESTIC RUINS."

PROFESSOR FEDERICO HALBHERR.

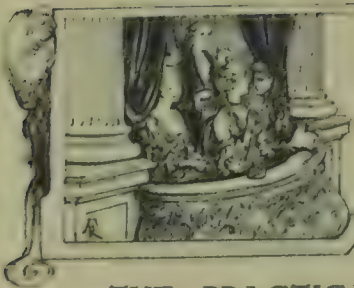


THE OTHER GREAT GROUP OF TEMPLES AT SELINUS: THOSE IN THE AGORA (NOW KNOWN AS TEMPLES E, F, AND G), ONE OF WHICH IS THE LARGEST PERIPHERAL TEMPLE IN THE WORLD—THE FIGURES IN THE FOREGROUND INDICATING THE HUGE SIZE OF THE MASONRY.



COMMONLY CALLED THE TEMPLE OF JUNG, BUT NOW NAMED TEMPLE E OWING TO THE UNCERTAINTY AS TO THE DEITY WORSHIPPED THERE: THE HUGE FRAGMENTS OF ONE OF THE TEMPLES ON THE ACROPOLIS AT SELINUS (SEEN ALSO IN THE PHOTOGRAPH ABOVE).

at Girgenti by Captain Hardcastle, in association with the Italian Department of Antiquities, Signor Mussolini's Government has resolved to undertake the restoration of one of these temples, and the Commission chosen by him for this purpose has decided to re-erect the temple C. This will be one of the greatest archaeological works of the next two years in Italy. The temple C is situated in the most prominent part of the Acropolis, with its huge fluted columns lying in parallel lines along its sides, as they were thrown down by a terrible earthquake. . . . To this temple belong the oldest metopes in the Museum of Palermo, and it is not improbable that under the heaps of material to be shortly removed other metopes may be discovered. The temple C was 230 ft. long by 85 ft. wide, and had six columns in front and eighteen along the sides."



The World of the Theatre.

By J. T. GREIN.



THE PRACTICAL SIDE OF THE NATIONAL THEATRE.—PRESS-AGENTS.—THE O.U.D.S.

THE unexpected often happens. When, in our last issue, I offered the suggestion that Drury Lane Theatre should be bought for the nation, I never dreamed or hoped that the matter would be taken up so readily by the Press, so avidly by correspondents, who charmingly, anonymously and otherwise, write in support. Now I never meant to be flippant on so momentous a subject, but somehow I looked upon my utterance—since repeated at the O.P. Club before many friends of the Drama, as a *ballon d'essai*—as a feeler to test how the land lies. As the plan may be taken up seriously, here are a few practical hints as to how it can be realised.

Let us say that the theatre can be obtained for something under a million—how can that be raised? In the same simple way as they have done it recently in Germany. A round robin was sent broadcast to buy up a leading Berlin theatre and present it to the nation as a gift. What a country in so parlous a state can do, we can achieve—with a little good-will of the Press—as “easily as *that*!” Let it be a pound-a-head robin, or, if that be too much, a half-crown subscription. Surely there are, say, eight million Englishmen ready with two-and-six for a national monument—not a mere pile of building

not one of the last deeds of Macdonald's Cabinet the conference anent the grant of a site for the National Theatre? The great idea was nipped in the bud by the turn of the urn, but it survives yet, and with a little kindling by the Press it will progress towards realisation.

Here is, in brief, my *modus operandi*. Don't say I am a Utopian, although I am proud to be an enthusiast—the achievement of all good things is possible in this great country. All depends on perseverance and the Fourth Estate—which is the Press. The country—i.e., the P.M.G.—supports Broadcasting. Let it forge ahead and do likewise unto the theatre, which is the Alma Mater around which all the Muses rally.

At one of those cosy dinners of the Dramatic Critics the somewhat vexed question of the Press-agents was on the tapis. We were going to settle whether he was our Abel or our Cain—our peer or a lesser mortal? For by our statutes he is not eligible as a member unless—and see how laws are never airtight!—he has been at one time a critic pure and simple, and has crossed over to the more profitable camp of Press Agency.

about most things and most people in his sphere; and he must understand the gentle art of serving up his propaganda so that it savours less of *réclame* than of the intention of acquainting his readers with the merits of a play and the career of the players. Personally, I have an admiration for the Press-agent who is the right man. I have often profited by hints that have led to better understanding; I have found him a living lexicon, when there were—say on a first night—no books of reference at hand; and, last but not least, I have found him helpful in all such cases when, in the relations between Press and management, a little diplomacy was needed to straighten out differences or to file off sharp edges.

And this, I think, was the general opinion of my colleagues, all of whom had a good word to say for a useful brotherhood in the World of the Theatre.

The production of “Peer Gynt,” by the O.U.D.S., is well worth the pilgrimage to Oxford. There is a finish, an evident ardour of all concerned, a particular atmosphere about these performances which render them unique. One feels the love of art in the young generation, and now and again, as in this first performance, there is, besides the invaluable



MEDIAEVAL DRAMA IN THE DAYS OF LOUIS XI.: A THIRTEENTH-CENTURY MYSTERY PLAY IN THE DUKE OF BURGUNDY'S TENT, WITH “PARADISE” (LEFT) AND “PURGATORY,” A MONSTER'S MOUTH (RIGHT)—A FILM SCENE FROM “THE MIRACLE OF THE WOLVES,” AT THE NEW CAPITOL THEATRE.

The new Capitol Theatre in the Haymarket was opened by Messrs. Joseph and Albert Clavering, on February 11, with a splendid French historical film play, “The Miracle of the Wolves,” based on the life of Jeanne Hachette in the time of Louis XI. This film, the production of which was

assisted by the French Government, is the first ever shown at the Paris Opéra, where it was exhibited to M. Herriot and other Ministers. It gives a wonderful picture of thirteenth-century life in France; in particular, of mediaeval drama in the form of Mystery plays, and the manner of their presentation.

material, but a living rostrum for the entertainment and the enlightenment of the masses.

Now comes the endowment. That is the business of the Ministry of Education or our Chancellor—himself an artist with the pen as well as the brush—Winston Churchill. If he or his colleagues could set aside one mere million for a sinking-fund, the interest of which would mean £50,000 per annum perennially, he would render a service to the people as well as make history. And, mind you, £50,000 is a very large capital: the Opéra at Paris, the Monnaie at Brussels, do it for half that sum, and thrive. The right man in the right place could do wonders even with £25,000 sure per year.

Nor will all that money come out of the coffers of the State directly. If you travel on our railways—say Slough way—you may observe that there is still an immense quantity of ex-war material running to rust and waste. If this material—these wagons, lorries, buildings, and what not—were sagaciously sold, this would supply a goodly sum towards the million or half-million required. Besides, if the million had to appear for once even in the Budget, what difference would it make in the annual expenditure? We have spent a million a day at first, later three millions a day, for the safety of the country during 1914-1918: is one single million (or half) too much for a monument of peace and progress? We may not be an intrinsically artistic nation, but we are a theatre-loving folk, and I feel sure that all the parties in Parliament would vote the sum required in unison; indeed, if the Conservatives are but willing, Labour will stand like a man by their side. Was

To our astonishment—and I may add to the pleasure of most of us—it appeared that the old differentiation had died out; and in the animated debate it appeared clearly that the critics latterly have come to look on the Press-agent not only as a good *confrère*, but in many cases as a helpmate and “a book of reference.” Nor is it to be wondered at, when such able journalists as Archibald Haddon, Mervyn McPherson, Robb Lawson, Edgar White, and W. R. Titterton are the liaison-officers between the great theatrical interests and the Press. These writers are not gossip-mongers or paragraphers of puffing puffs. They are mines of information, and often fortify the critic's memory when it is at fault or dubious. These communiqués from the Coliseum, the little news-sheet published by Reandean, are pleasant reading, and, in the entr'acte of a play, as amusing as the “Theatre Programme,” which would be still better if it were shorn of theatrical confessions, fulsome graphology, and none too ingenious word-puzzles. In fact, many a critic has found in these little periodicals inspiration for copy when he happened to be in quest of a subject in an uneventful week.

As there are critics and critics—so there are Press-agents and Press-agents. Some still regale the public with such stuff as nonsense and idle flattery are made on. These may serve their *clientèle* well enough, but they are not to be compared with the men who apply to their craft the fruit of their often wide experience, nor yet with that ingenuity which raises sheer news to informing and stimulating reading. A real Press-agent must be a journalist born; he must know much

help of professionals, the discovery of real talent among the *dilettanti*.

I would not spoil the modesty of Mr. R. W. Speaight by over-praise. But this I dare say—and I feel fortified by the endorsement of Miss Sybil Thorndike, who was my neighbour—this young man is an actor born and destined to go far. His greatest quality, besides a diction which is often splendid in its clarity and feeling, is his seeming aloofness. He may yet here and there in moments betray novitiate, but he conveys one great paramount impression—he lives in the part; he has fathomed it; he knows how to differentiate between the real man and the other being that is created by his fantasy.

Nor was Mr. Speaight (who in the death scene of the mother—so touchingly, so tenderly, so truly rendered by Miss Clare Greet—made us *see* the invisible horses wildly driven by Peer towards the unknown) the only one who realised the meaning of the poet. Except in the village scenes, where the grouping was a little loose and the crowd somewhat wooden, there reigned earnestness, and some of the Undergrads—such as Mr. L. Nye as the Mad Hussein; the Pastor, Mr. A. Tandy, magnificent in his simple delivery of a speech as long and deep as a sermon—acted as if they had been trained by years of experience. As Solveig, Miss Joan Maude, the promising daughter of a gifted actress, realised the poetry of the name as well as of the character of the maiden in all her youth and charm and innocence; and dear little Mary Casson was a miniature of her famous mother, Miss Sybil Thorndike. The orchestra, under Dr. W. H. Harris, played with exquisite tenderness.

DISCOVERERS OF AN ANCIENT CRETAN CITY: GIRL ARCHÆOLOGISTS.



ONE OF THE CREW OF TWO FRENCH GIRLS ABOARD THE "PERLETTE," LYING OFF THE ANCIENT TRADING PORT OF DELOS: Mlle. MARTHE OULIÉ.



WITH ALL SAIL SET FOR MYTILENE: THE 23-FOOT CUTTER "PERLETTE" NAVIGATED BY TWO FRENCH GIRLS FOR 1700 MILES.



A FEMININE "ODYSSEY" IN THE ÆGEAN: Mlle. H. DE SAUSSURE, THE CAPTAIN, ON BOARD THE SMALL SAILING BOAT, "PERLETTE," IN WHICH SHE AND Mlle. MARTHE OULIÉ MADE AN ADVENTUROUS VOYAGE OF 1700 MILES AMONG THE ISLANDS OF THE GREEK ARCHIPELAGO.

A remarkable archæological discovery was recently made in Crete by two young Frenchwomen, Mlle. H. de Saussure and Mlle. Marthe Oulié, who in a small 23-foot sailing cutter, "Perlette," which they navigated entirely by themselves, cruised among the islands of the Greek Archipelago. Neither of the girls is much more than twenty. Mlle. Oulié, who is described as the youngest of French archæologists had been commissioned by the Académie des Inscriptions et Belles Lettres to make excavations in Crete. With only eighteen workmen, they unearthed the ruins of the ancient city of Malia, built about 2100 B.C., and found a number of vases and statuary of previously unknown design. They began their cruise by visiting places near Athens, including Ægina, Salamis,

Epidauros, Paros, and Troezen. In March they coasted along the east and west shores of Attica, and then, in April, set out on a great expedition which lasted till July 20. For over three months they only slept one night on land, and they anchored in fifty different ports. Among the islands they visited were Delos, in the centre of the Cyclades, Paros, Naxos, Tinos, and Andros. Then they struck north to Chios, Mytilene, Lemnos, and Thasos, and after touching at Mount Athos (where no women had landed before for many centuries) they returned to Mytilene by way of Samothrace, Imbros, and the mouth of the Dardanelles, on past Samos and Patmos, and back through the Cyclades to the Piræus. Altogether, they sailed over 1700 miles—1200 in a single cruise.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, LAFAYETTE, VANDYK, BLAKE STUDIOS, C.N., AND RUSSELL.



A SCOTTISH CHURCHMAN AND PHILANTHROPIST: THE LATE SIR JAMES CAMPBELL.



NEW PRESIDENT, FEDERATION OF BRITISH INDUSTRIES: THE HON. V. WILLEY.



COMMANDANT OF THE R.A.O.C.: THE LATE MAJOR-GENERAL SIR H. D. PARSONS.



KILLED BY AN AVALANCHE IN SWITZERLAND: THE LATE MR. EDGAR WILLS.



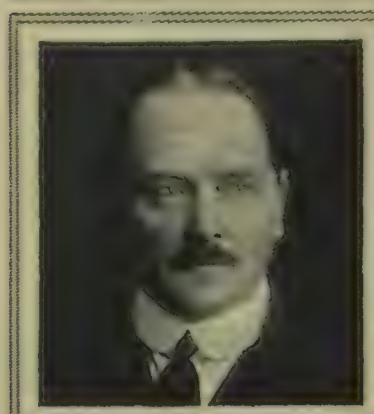
HEAD OF A WELL-KNOWN ADVERTISING AGENCY: THE LATE MR. SAMSON CLARK.



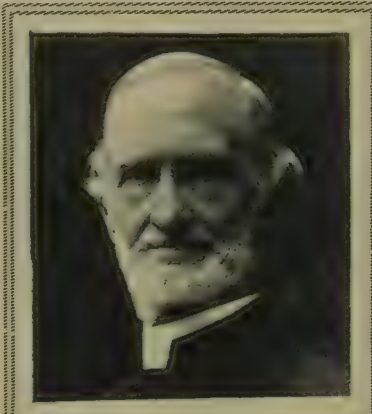
THE ENGLISH "RUGGER" TEAM v. IRELAND: (L. TO R., FROM THE TOP) STANDING—E. J. MASSEY, W. G. E. LUDDINGTON, J. S. TUCKER, R. P. P. MACLENNAN, H. J. KITTERMASTER, R. LAWSON, T. E. HOLLIDAY, R. H. HAMILTON-WICKES; SEATED—A. F. BLAKISTON, A. M. SMALLWOOD, L. J. CORBETT, W. W. WAKEFIELD (CAPT.), R. COVE-SMITH, T. VOYCE, H. M. LOCKE.



THE IRISH "RUGGER" TEAM v. ENGLAND: (NOT IN ORDER OF POSITION IN THE GROUP) W. E. CRAWFORD, H. W. V. STEPHENSON, J. B. GARDINER, T. HEWITT, G. V. STEPHENSON, F. S. HEWITT, M. SUGDEN, G. R. BEAMISH, W. F. BROWNE, J. D. CLINCH, W. R. F. COLLIS, R. COLLOPY, R. Y. CRICHTON, D. CUNNINGHAM, AND J. McVICKER.



THE SUDDEN DEATH OF THE GOVERNOR OF KENYA: THE LATE SIR ROBERT CORYNDON.



A LEADING WESLEYAN PREACHER: THE LATE REV. W. L. WATKINSON, D.D., LL.D.



ONE OF THE FOUNDERS OF BACTERIOLOGY: THE LATE DR. E. E. KLEIN, M.D., F.R.S.



- CLERK OF THE LONDON COUNTY COUNCIL FOR SEVEN YEARS: THE LATE SIR JAMES BIRD.



APPOINTED RECORDER OF BIRMINGHAM: SIR HENRY MADDOCKS, K.C.

Sir James Campbell was Convener of Banffshire from 1896 to 1913, and was on the General Committee of the Church of Scotland.—Colonel the Hon. Vernon Willey (son of Lord Barnby), who is very prominent in the wool textile trade, succeeds Sir Eric Geddes as President of the Federation of British Industries. He is an ex-M.P. and is also well known in the world of sport.—Major-General Sir H. D. Parsons was Colonel Commandant of the Royal Army Ordnance Corps. During the war he was Director of Ordnance Services in France, and afterwards Principal Ordnance Officer.—Mr. Edgar Wills, who was buried in an avalanche on the Schilthorn peak near Mürren, was the youngest son of Mr. W. Melville Wills, a director of the Imperial Tobacco Company.—Mr. Samson Clark, who died at Mombasa during a trip to Kenya Colony, founded his well-known advertising business (now in Mortimer Street) in 1896.—The England v. Ireland

"Rugger" match at Twickenham on February 14 ended in a draw, each side scoring 2 tries (6 points).—Sir Robert Coryndon, Governor of Kenya Colony, who recently entertained the Duke and Duchess of York, died suddenly on February 10 after an operation. He had had a distinguished career in Africa. The Duke of York attended the funeral at Nairobi.—Dr. Watkinson was President of the Wesleyan Conference in 1897, and Connexional editor from 1893 to 1904.—Dr. E. E. Klein was for many years Bacteriologist to the Local Government Board and lecturer at St. Bartholomew's Hospital. He was born near Vienna in 1844.—As Recorder of Birmingham, Sir Henry Maddocks succeeds the late Sir W. Ryland Adkins. He was previously Recorder of Stamford.—Sir James Bird succeeded Sir Laurence Comme as Clerk of the L.C.C. in 1918. He was a member of the Open Plymouth Brethren.

NOW IN "ANOTHER PLACE": A GREAT COMMONER BECOMES A PEER.

FROM A PHOTO-ETCHING (BY SPECIAL PROCESS) BY JAMES BACON AND SONS, OF NEW BOND STREET AND NEWCASTLE-ON-TYNE.



Photo-etching

M. B. Bacon

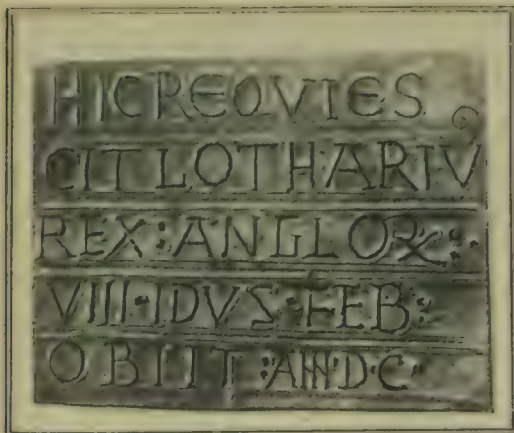
INTRODUCED BY THE EARL OF BALFOUR AND EARL BEAUCHAMP: THE EARL OF OXFORD AND ASQUITH, THE FAMOUS LIBERAL LEADER.

Mr. Asquith's choice of the title Earl of Oxford, on his elevation to the Peerage, evoked *caveats* from representatives of the two families—the De Veres and the Harleys—who formerly held that title. On February 11 the "London Gazette" announced that the King had conferred "the dignities of Viscount and Earl of the United Kingdom upon the Right Honourable Herbert Henry Asquith, K.C., and the heirs male of his body lawfully begotten, by the names, styles,

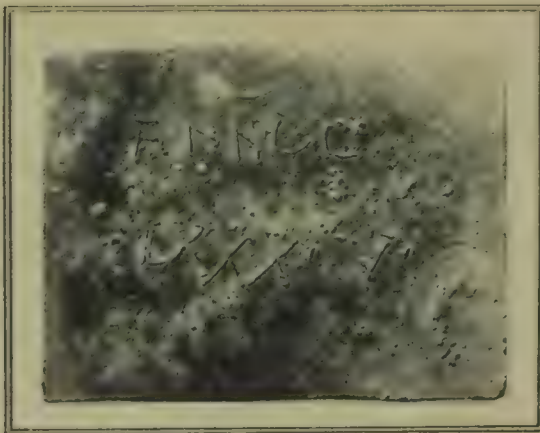
and titles of Viscount Asquith of Morley in the West Riding of the County of York, and Earl of Oxford and Asquith." The new Peer took his seat in the House of Lords on February 17, being introduced by the Earl of Balfour and Earl Beauchamp. Earl Beauchamp last year became Leader of the Liberal Party in the House of Lords. Our portrait is by the same photo-etching process as that of Princess Mary in our issue of August 23 last.

FROM THE WORLD'S SCRAP-BOOK: A PAGE OF INTERESTING ITEMS.

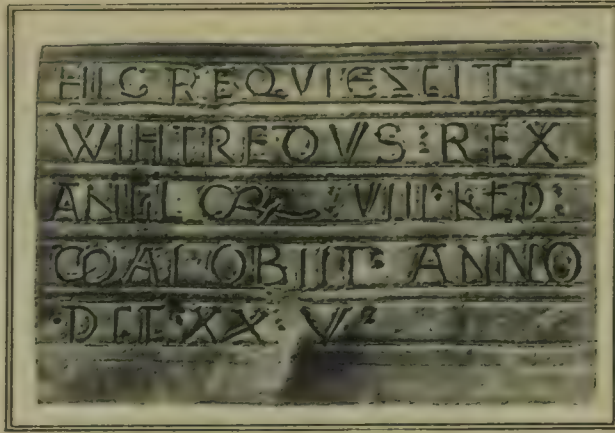
PHOTOGRAPH NO. 6 BY C.N.; NO. 7 BY PRESS PHOTO BUREAU, MADRAS.



1. FOUND AT CANTERBURY: A LEAD PLATE (2½ BY 2 IN.) INSCRIBED (IN LATIN) "HERE RESTS LOTHAIRE, KING OF THE ENGLISH"—DIED FEBRUARY 6, 685.



2. CONTINUING THE INSCRIPTION SHOWN IN NO. 1: THE BACK OF THE SAME PLATE, COMPLETING THE DATE OF KING LOTHAIRE'S DEATH.



3. INSCRIBED "HERE RESTS WHTRED, KING OF THE ENGLISH. HE DIED 24 APRIL, 725": A LEADEN PLATE (37-16 BY 23-16 IN.) FOUND AT CANTERBURY.



4. SHOWING KING LOTHAIRE'S TOMB (CENTRE) AND THE EMPTY SITE OF KING EDBALD'S TOMB (LEFT): PART OF THE SOUTH TRANSEPT WALL AT ST. AUGUSTINE'S ABBEY, CANTERBURY.



5. WHERE THE TWELFTH-CENTURY TOMBS OF FOUR SAXON KINGS (REBURIED) OF THE SEVENTH AND EIGHTH CENTURIES HAVE BEEN FOUND: THE SOUTH WALL OF THE SOUTH TRANSEPT OF ST. AUGUSTINE'S ABBEY.



6. AN EGYPTIAN VILLAGE ELECTION NEAR MEHALLET EL KEBIR, WHERE AN ELECTION RIOT OCCURRED: A CROWD OUTSIDE THE POLLING BOOTH.



7. THE FIRST ARCH OF TIGER SKINS EVER ERECTED IN INDIA: A UNIQUE WELCOME TO LORD GOSCHEN, GOVERNOR OF MADRAS, AND LADY GOSCHEN, ON THEIR VISIT TO THE RAJAH OF MANDASA.

A very interesting discovery was made during recent excavations at St. Augustine's Abbey, Canterbury. In the south transept of the Norman church were found remains of four tombs built against the wall, and two of them were identified by small leaden plates inscribed in Latin (illustrated above) as those of Lothaire (died 685) and Wihtréd (died 725), Kings of the English. The other two graves, one of which was empty, while the other contained ashes, are believed to be those of King Edbald (reigned, 616 to 640) and of Mulus (or Mulo), King of Wessex, who invaded Kent two years after Lothaire's death. Mulus was surrounded by the men of Kent in a wooden hut where he had taken refuge during a fight; the hut was burnt with him inside it, and his ashes were placed in the monastery. Lothaire was a great-grandson of Ethelbert, and Wihtréd was

Lothaire's nephew. Edbald, who was a son of Ethelbert, founded a church of St. Mary, which Abbot Scotland pulled down in 1070 and rebuilt. The graves were removed in the twelfth century.—During the Egyptian elections a riot occurred recently at Mehallet el Kebir, in the far north of the Delta. Voting urns were smashed and the lists of electors destroyed by a Wafdist mob on February 4. Strong measures were taken by the authorities. Sixty people were arrested—some at the Wafdist candidate's house—and the election was declared null and postponed to the 7th.—During their tour in the Ganjam District, Lord and Lady Goschen visited Mandasa, where the Rajah erected a unique arch of welcome made of skins of Bengal tigers bagged by him during twenty years. The Rajah is a well-known big-game hunter, and has destroyed many man-eaters.

TO BE SEEN IN RELIEF: BROU'S "CHISELL'D BROIDERIES RARE."

These Anaglyphs will Appear in Stereoscopic Relief when Looked at through the Viewing-Mask which we Supply Gratis (See below)



WITH EXQUISITE SCULPTURE THROWN INTO RELIEF BY THE MASK: MARGUERITE OF AUSTRIA'S TOMB PREPARED BY HERSELF, AS A NEW "BRIDAL COUCH," AFTER HER HUSBAND'S TRAGIC DEATH.



STANDING OUT IN FULL RELIEF WHEN SEEN THROUGH THE VIEWING-MASK: ONE OF THE LATERAL STATUETTES ON THE BEAUTIFUL TOMB OF MARGUERITE OF AUSTRIA IN THE CHURCH OF BROU.



ADORNED WITH CUPIDS SHOWN THROUGH THE MASK IN CLEAR RELIEF: MARGUERITE'S TOMB, WHICH SHE SPENT HER WIDOWED DAYS IN BUILDING.

The sculptured reredos in the famous Church of Brou, near Bourg-en-Bresse, in the French Department of Ain, was given as an Anaglyph in our issue of February 7, with a note on its tragic story. Here we illustrate in similar form the wonderful tombs in the church built by Marguerite of Austria for herself and her husband, Philibert Le Beau, Duke of Savoy, who was killed in a boar-hunt. After his death she spent her days in building this splendid tribute to his memory, as told in Matthew Arnold's poem "The Church of Brou." In the words of a French writer, Edgar Quinet—"the great tomb was to be a renewal of the



SEEN IN RELIEF THROUGH THE MASK: A STATUE ON THE SPLENDID TOMB OF DUKE PHILIBERT OF SAVOY, BUILT BY HIS WIDOW, MARGUERITE OF AUSTRIA.

nuptial couch. Not a day passed but Marguerite would devise new marble 'broideries' for her sepulchre, as a bride prepares her veil and wedding gown." She was a daughter of the Emperor Maximilian and Marie of Burgundy. Her beautiful church attracts every year some 50,000 pilgrims. (Those of our readers who have not already got an Anaglyph Viewing-Mask may obtain one by filling up the coupon on page 318 of this issue, and sending it with postage-stamps to the value of 1d. (Inland) or 2d. (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.)

GARDENS OF THE RIVIERA: A PARADISE

THE contrast between the rugged seaboard of the Riviera and the luxuriant vegetation of its gardens is amazing. A soil that has hitherto produced nothing but "scrub" of hardy and salt-resisting plants and shrubs has, by dint of hard labour and perseverance, been found sufficiently amenable to cultivation to grow a semi-tropical flora in great profusion in certain districts. For instance, purple bougainvilleas and orange bignonias drape the barren rocks of "Petit Afrique," that sheltered corner between Beaulieu and Eze, while gardenias and scarlet poinsettias grow in the open air at Mentone. Orange trees, laden with fruit, and gigantic palms are to be seen everywhere, and clouds of feathery scented mimosa clothe the sides of the hills from St. Raphael to Cannes. Gardening has become a veritable obsession among those who own villas, and it has even become necessary to write a handbook for their instruction ("Riviera Gardening," by Mrs. Philip Martineau). Many of the French gardens have been laid out in sumptuous fashion, and great sums have been expended on marble pillars and fountains, stone pavings, pergolas, and stairways, with vivid massing of colour from cyclamens, cinerarias, golden wallflowers, pansies, and hyacinths. Here and there are big bushes of flowering shrubs, such as the double peach; and a great planting of palms and yellow mimosa, interspersed with stone lanterns from Japan, is on each side of the stone stairway in the garden of Isola Bella, belonging to M. Fernand Hanus, at Cannes (see illustrations). A purely formal garden therein contains cypresses and many beds of flowers, and is surrounded by a clipped hedge of cypresses; and a curved pergola by the side of a marble tank, lined with mosaic or tiles of faint blue, is an example of the architectural gardening which

(Continued in Box 2.)



LAI D OUT IN THE MANNER FAVOURED BY THE MEDICI: THE FLORENTINE GARDEN AT ISOLA BELLA, THE BEAUTIFUL VILLA OF M. FERNAND HANUS, NEAR CANNES.

PLANTED BY MAN ON A RUGGED COAST.

pink, and the shady banks beyond are filled with hellebores of many tints, with blue hepaticas and the blue anemone blanda, while further up are bushes of tree peonies showing their fat buds and waiting to burst into the splendour of "Elizabeth," "Mme. d'Arles," and many another. The garden of the Villa Sylvia, near Beaulieu, is famous for its tree peonies and its double-pink cherries of immense size. Velvety grass walks below grey olives are bordered with purple iris and the white arching growths of spiraea. The terraces above are laden with lemon trees and glowing masses, on the walls of the double orange tropee lum.

A famous old garden at Mentone is that of the Villa St. Louis, belonging to Mrs. Hearn, where great bushes of scarlet polioetta grow ten feet high, and many rare palms are seen. One avenue of palms is unique, the stems being all draped in asparagus plumosus, giving the effect of some cool fernery as one walks along. The garden of Lady Waterlow at Cannes is known for its flowering shrubs. Double peach, prunes of all sorts, and cydonias are grown on a slope which is carpeted with iris; and at a Mentone hotel may be seen some old and branching specimens of peach trees with double flowers of deep crimson, looking like red roses.

A garden at Roquebrune belonging to Mr. O'Hagan may be familiar to many, as it has been lent at different times to film producers! A colonnade of white marble pillars against the blue sea makes a very charming picture when draped with mauve wisterias.

A small pool-garden filled with Japanese iris, under canopies of wisteria at one end of the grounds, is very unlike most Riviera garden effects, and most attractive with its rustic bridge.

(Continued in Box 4.)



ART AND NATURE IN UNISON PRODUCE A DREAM OF ENCHANTMENT: THE SUNLIT MARBLE COLONNADE ENCIRCLING AN ORNAMENTAL BASIN AT ISOLA BELLA.



PREPARED FOR A FETE NOCTURNE, WITH MANY COLOURED LANTERNS: THE HUNDRED STEPS LEADING UP TO THE ANTIQUE TEMPLE OF DIANA IN THE GARDENS OF ISOLA BELLA.



ABLAZE WITH BLOSSOMS OF MANY COLOURS AGAINST A BACKGROUND OF GREEN: A PICTURESQUE CORNER OF THE FLORENTINE GARDEN IN THE GROUNDS OF ISOLA BELLA.

particularly appeals to French people. The elder type of garden, in which many palms set about with primulas are found, is gradually giving place to a less formal type wherein a great variety of flowering shrubs and annuals is seen.

Where the colouring is carefully blended, these gardens can be made dreams of beauty—great drifts of blue cinerarias beneath the half shade of trees; banks of stocks shading from mauve to purple; a blaze of orange breaking the presence of the popular marigold—and great effect is attained at little cost. But where the owner allows the gardener to arrange the planting in his absence, a most curious and restless garden is the result of all the indiscriminate use of many colours and varieties together. Daffodils, pansies, red and blue anemones, pink and red cyclamens, red geraniums, blue hyacinths! What have I not seen jumbled together, and looking like a kaleidoscope rather than the "English type" of garden it is thought to resemble.

Mercifully all gardens are not like this. In the charming old garden of Mr. Edward Woodall, at Cimiez, for instance, where many a rare shrub is to be found—on the house a big dombeya, with large heart-shaped leaves and round heads of salmon-pink flowers like double holly-hocks—a walk planted with some fine salvia gomeriflora in shades of crimson and pink, and a shrub with evergreen leaves and flowers like a wisteria, leads from terrace to terrace. It is banked with masses of the blue daisy (*Ligularia hiemalis*) or the mauve of the diplopappus. Bushes of the deliciously-scented diana, and of crimson templetonia, a hardy shrub from Australia, are bordered with the pink flowers and pink leaves of megasea igitata, with flowers of a better pink than our megasea cordifolia. The little valley below is alight with the wild anemone (*A. stellata*) in mauve and

(Continued in Box 3.)

Once out of France and on the Italian Riviera, the character of the gardens changes. There is less formal bedding and planting; trees and shrubs look as if they have been planted for generations. Banksian roses fling wild wreaths of yellow or white above drifts of big white arum lilies. Bushes of roses such as "General Schalklikine" and "Noelle Nabonnand" grow to twelve and fifteen feet high; the blue spires of cichium take the place of the delphinium in English gardens; and the scarlet aloes flower madly in every rock crevice.

That charming but pestiferous weed of an oxalis (*O. corniculata*) stars the ground with pale primrose blossoms. Bushes of mauve rosemary and late flowering mimosa (acacia) scent the air. The orange-red bigonias capensis trails through and through the shrubs and down the rocks, and jacinthum primulinum, that beautiful sister to our winter-flowering jasmine, lights up many a dark corner. Would that it were hardy in England!

On rocky promontories and waste and barren ground the great grey agaves flourish, carpeted with the fat, purple flowers of the mesembryanthemum. Prickly pears abound, and a collection of these spiny monsters is interesting for the fact that they have fruit of many different colours. Plants with red fruits, with black or purple, with orange or with yellow, are most decorative. From some sunny stony corner will spring the great wigandia, a shrub of deep-hued purple blossoms and big leaves; and as one comes to the red soil of Antibes and the granite soil of La Napoule, one finds the mimosa in all its golden glory. Where it likes the soil it seeds itself freely, forming thickets and woods of scented loveliness, as though it were in its native land of Australia.

ALICE MARTINEAU.

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Made by hand - One at a time

UNAPPROACHABLE.

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Sole Manufacturers: Ardath Tobacco Co., Ltd., London.

AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.

PHOTOGRAPHS BY TOPICAL, P. AND A., C.N., AND SPORT AND GENERAL.



THE RAPIDITY OF STEEL HOUSE BUILDING: THE RESULT OF FIVE DAYS' WORK BY UNSKILLED LABOUR, AT THE BRITISH INDUSTRIES FAIR AT BIRMINGHAM.



COMPLETED ON THE TWELFTH DAY: THE SAME TWO ALL-STEEL HOUSES BUILT AT THE BRITISH INDUSTRIES FAIR—SOME OF THE FIRST ERECTED IN ENGLAND.



ABOVE THE CAVERN IN WHICH MR. FLOYD COLLINS WAS FOUND DEAD AFTER BEING ENTOMBED FOR EIGHTEEN DAYS, WHILE A SHAFT WAS SUNK TO RESCUE HIM: SAND CAVE HILL, KENTUCKY. (INSET—MR. FLOYD COLLINS.)



WHERE UNAVAILING EFFORTS WERE MADE TO RESCUE THE ENTOMBED MAN: THE MOUTH OF THE KENTUCKY CAVE IN WHICH MR. COLLINS WAS FOUND DEAD



THE FUNERAL OF THE TWO VICTIMS OF THE ANTI-CATHOLIC RIOT IN MARSEILLES: THE PROCESSION ENTERING THE CHURCH OF ST. VINCENT DE PAUL.

As a demonstration of the rapidity with which steel houses can be constructed by unskilled labour, two such houses have been erected in the exhibition buildings of the British Industries Fair at Birmingham. They were finished in twelve days (two less than scheduled time). It was recently stated in Parliament that the Ministry of Health proposes to spend some £50,000 on payments to local authorities towards providing houses to illustrate new methods of construction.—The body of Mr. Floyd Collins, who (as mentioned in our last issue) had been entombed in a Kentucky cave since January 30, pinned down and enclosed by falling rock, was at last reached by the rescue party on February 16. For the last ten days he had been without food and drink. Engineers and miners, working night and day, had sunk a shaft 50 ft. deep from the hillside above, and then



INDIA'S POLITICAL VISIONARY AS PRESIDENT OF THE NATIONAL CONGRESS: GANDHI REVIEWING THE HINDUSTAN SEVA (NATIONAL VOLUNTEERS) AT BELGAUM.

a lateral shaft 12 ft. long, through crumbling rock, to the spot where he lay.—About one hundred people were injured and two killed at Marseilles on February 9, in a riotous attack by Socialists on a Roman Catholic meeting, under the chairmanship of General de Castelnau, held to protest against the withdrawal of the French Embassy to the Vatican and the Government policy in Alsace-Lorraine. The funeral of the two victims, on February 12, was attended by over 100,000 people.—After renouncing his programme of non-co-operation and submitting to the Swarajist leaders, Mahatma Gandhi was chosen to preside over the thirty-ninth Indian National Congress and Review held at Belgaum, where he delivered a vague and discursive address. He attacked the Hindu religion and caste system, and has since been denounced as a heretic.

Believed to be 100,000,000 Years Old: Fossil Trees Found in the State of New York.

"THE OLDEST TREES IN THE WORLD": A REMARKABLE RECONSTRUCTION GROUP (35 FT LONG BY 30 FT. HIGH) OF MIDDLE DEVONIAN FOSSIL STUMPS, AS FOUND IN THE ROCKS AT GILBOA, RECENTLY INSTALLED IN THE STATE MUSEUM AT ALBANY.

The fossil tree-stumps here represented were found in the rocks near the village of Gilboa, in the Catskill region of New York State. They were in three layers, separated vertically by about 60 ft. of barren sandstone. A booklet issued by the State Museum at Albany, where the group has just been installed, says: "These are the oldest trees in the world of which we have any positive knowledge. They date back to the later stages of the Middle Devonian time. . . . It would seem that their date was not less than 100,000,000 years

ago. . . . In the foreground is a condensed reproduction of the present conditions at Gilboa, giving the idea of the character of the actual fossil stumps and their distribution through three successive levels of the rock. The top level will be seen at the summit of the cliffs, and there are fifteen stumps in this foreground work. The background is a visualisation of the forest as it grew in the Devonian times, showing the trees in their full size with their characteristic trunks, fronds, and fruit."

PHOTOGRAPH BY COURTESY OF MR. JOHN M. CLARKE, DIRECTOR OF THE NEW YORK STATE MUSEUM AT ALBANY.

The Pope's Third Anniversary: A Ceremony Transferred to St. Peter's for Holy Year.

ENTHRONED BETWEEN THE FAN-SHAPED FLABELLI, RELICS OF IMPERIAL ROME: POPE PIUS XI, WEARING THE GOLDEN TIARA PRESENTED TO HIM BY THE MILANESE, AT THE CELEBRATION OF THE THIRD ANNIVERSARY OF HIS ACCESSION.

Our photograph shows Pope Pius XI. assisting at the High Mass celebrated in St. Peter's, on February 12, on the occasion of the third anniversary of his Coronation. He is surrounded by a group of twenty-seven Cardinals and the Canons of St. Peter's. On the Pope's right hand (to left in the photograph) beside the throne, stands Prince Colonna. The *flabelli*, or fan-shaped standards, on each side of the Pope are made of white ostrich plumes, and are a relic

of the Imperial Roman times. On previous occasions, this ceremony has taken place in the Sistine Chapel, within the Vatican, and only a few people have been admitted. This year being Holy Year, however, the Pope wished the pilgrims to share in the celebrations, and it was decided to give the function a more public character and to hold it in St. Peter's. The Pope's aim, it is said, is to make the Papacy (and the Holy Year) an influence for world peace.

PHOTOGRAPH BY G. G. F. F. F.

THE ONLY ENGLISH POPE: A NEW MEMORIAL TRIBUTE TO ADRIAN IV.

DRAWING MADE FROM LIFE BY EDMONDO ABBO. PHOTOGRAPH BY ANDERSON.



IN MEMORY OF NICHOLAS BREAKSPEAR, PAPAL LEGATE TO NORWAY BEFORE HE BECAME POPE AS ADRIAN IV.:

THE DEDICATION OF THE TABLET IN THE CRYPT OF ST. PETER'S, PRESENTED BY THE ROYAL NORWEGIAN SOCIETY OF SCIENTISTS.



CONTAINING THE REMAINS OF "THE APOSTLE OF THE NORTH," TO BE COMMEMORATED ALSO AT ABBOT'S LANGLEY, HIS REPUTED BIRTHPLACE: THE SARCOPHAGUS OF ADRIAN IV. IN ST. PETER'S.

The only Englishman who has ever occupied the Chair of St. Peter, Nicholas Breakspear, who became Pope (with the title of Adrian IV.) in 1154, was recently the subject of an interesting Norwegian tribute, in honour of his work as Papal Legate to Norway and Denmark a few years earlier. In Norway his kindness and prudence gained him the name of "the good Cardinal," and after his election to the Papacy he continued to show special

favour to Norwegians on pilgrimage in Rome. A tablet to his memory, bearing a Latin inscription recording his career, presented by the Royal Norwegian Society of Scientists, was unveiled in the crypt of St. Peter's at Rome on February 6, in the presence of a distinguished company, including Cardinal Merry

del Val, Cardinal Gasquet, the Norwegian Minister, Count Paus, and the Danish Minister. The British Minister to the Vatican was unfortunately unable to attend. The tablet, which bears the arms of Norway, of the Cathedral of Nideros, and of the city of Trondhjem, is affixed to a pillar adjoining the sarcophagus (also shown above) of red Egyptian granite, which contains the remains of the English Pope. Nicholas Breakspear was born, according to tradition, at Abbot's Langley, Hertfordshire, where it is proposed to place a memorial tablet in the church, and to hold a pageant, illustrating his life, on June 13. He died in 1159. One of his acts as Pope was to bestow the sovereignty of Ireland on Henry II.—[Drawing Copyrighted in the United States and Canada.]

THE WORLD OF SCIENCE.

OUR REMOTE ANCESTORS.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE momentous discovery of the so-called "ape-man," *Australopithecus*, at Taungs having set "all the world and his wife" agape at pictures representing what are described as "our remote ancestors," the apes, I want to comment on the very apposite arrival at the British Museum of Natural History of some casts of remains whose discovery, just three-and-thirty years ago, aroused a lively controversy the embers of which are smouldering yet. The "bones of contention" were found by Professor Dubois, at Trinil, Java, and constituted the upper part of a skull, a thigh-bone, a fragment of a jaw, and one or two teeth. They formed part of the skeleton, he insisted, of an exceedingly primitive ape-like man which he named *Pithecanthropus erectus*.

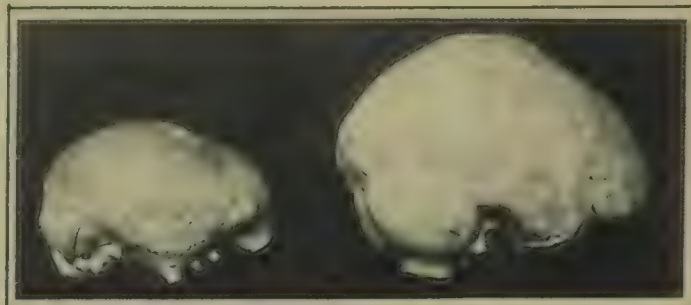
One of the most striking features of this skull is the low, flat forehead; but this we should expect, on the postulate that man and

changes the apes may yet undergo, they will but exaggerate their simian characters; while the human race will become more intensively human.

But let us return to *Pithecanthropus erectus*.

projects from the inner border of the upper end of the shaft. This is a purely pathological excrescence, and needs no further comment. For the rest, this relic differs only in a very slight degree from the typical human thigh-bone, as may be seen in the photographs.

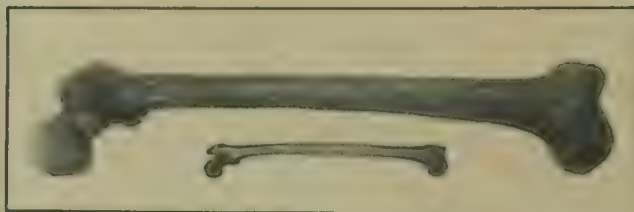
It will be noticed that it is compared here, on the one hand, with a human femur, and on the other with that of a gibbon, enlarged to the same relative size as the bones with which it is to be compared. The gibbons, with the orang-utan, chimpanzees, and gorillas, make up the family Simiidae, which stand next below the family Hominidae. The gibbons, or long-armed apes, are the smallest of their tribe, scarcely exceeding a stature of three feet. But they are the only apes which habitually walk upright, though they spend most of their time in the trees, leaping from one to another with tremendous leaps and unerring surety. Of the several species known to science, one is found in Java.



CHIEF DISTINCTION BETWEEN MAN AND APE—SIZE OF BRAIN: THOSE OF A EUROPEAN MAN (RIGHT) AND OF A GORILLA (LEFT).

"The brain (as seen in side view) of a European is here compared with that of a gorilla. The wide differences between the two are not merely those of size. The anterior part of the brain in the gorilla is far less developed."—[Photographs by E. J. Manly.]

Unfortunately, we know nothing of the face, the backbone, or the arms and hands. Of the hip-girdle, again, no trace was ever found, and all the information we can glean of the leg must be that derived from



THE HUMAN BONE MUCH BIGGER: THE THIGH-BONE (FEMUR) OF A BANTU (ABOVE) AND THAT OF A GIBBON.

"The femur of a Bantu is here compared with that of a Gibbon, showing the much larger articular ends of this bone in the human femur owing to the greater weight thrown upon them in consequence of the upright position in walking. In this case the femur of the Gibbon has not been enlarged, so that its relative size is shown."

the thigh-bone. The hand, the back-bone, or the hip-girdle would have been precious relics indeed, for they would have told us much. We must make what we can of the femur, or thigh-bone. On seeing this bone for the first time, one's attention is distracted by the large, flat, irregular plate of bone which



WITH A TEMPORAL REGION GIVING EVIDENCE OF A RUDIMENTARY FACULTY OF SPEECH: THE ROOF OF THE BRAIN OF THE JAVA MAN, *PITHECANTHROPUS*. "The lower half of the skull was missing; hence, no record has been left as to the characteristics of the brain in this region."

SHOWING THE LOW, FLAT FOREHEAD, AND THE GREATLY PROJECTING BROW-RIDGES, RECALLING THOSE OF A GORILLA: THE ROOF OF THE SKULL OF *PITHECANTHROPUS ERECTUS*, THE APE-LIKE MAN OF JAVA.

the apes are derivatives from a common stock. The great beetling brows formed by a thickening of the upper rim of the eye-sockets furnish still more striking witness of a derivation from an ape-like stock. They were a conspicuous feature of Mousterian man, who fashioned the Paleolithic stone implements, and they occur again in the recently discovered Rhodesian man.

It has been urged that these great brow-ridges are an integral part of the modelling of the face, demanded by the need of extensive attachments for muscles sufficiently powerful to serve the huge jaws, the gorilla and the chimpanzee being cited as parallel cases. The value of this comparison is effectively discounted by the skull of the Piltdown man, a more ancient type than Mousterian man, and with larger jaws, yet the brows were as smooth as in modern man!

It is not, however, so much the shape of the face and cranium as the size of the brain which forms our standard when it comes to deciding between man and ape. The largest of the gorillas may have a stature of six feet, and a vastly bigger and more powerful body than even a prize-fighter; but the brain of one of these monsters will not exceed a capacity of 573 c.c., while the lowest limit of capacity of adult man, compatible with normal mental development, is 900 c.c.; and it may attain to a maximum of as much as 1965 c.c., as in the case of Bismarck. In the average European the capacity is below 1550 c.c. Mere size, however, is not in itself an index of mental capacity. A man, for example, may attain to the highest flights of genius, as in the case of Leibnitz, with a brain capacity of no more than 1422 c.c.

In its general conformation, however, the brain of the gorilla differs but little from that of man, save in its smaller size and simpler convolutions. But the disparity in the matter of size fixes a great gulf between the two. Whatever evolutionary



EVIDENCE THAT *PITHECANTHROPUS* OF JAVA WAS HUMAN: THIGH-BONES OF A TYPICAL MODERN MAN (LEFT), *PITHECANTHROPUS* (CENTRE), AND A GIBBON (RIGHT, ENLARGED).

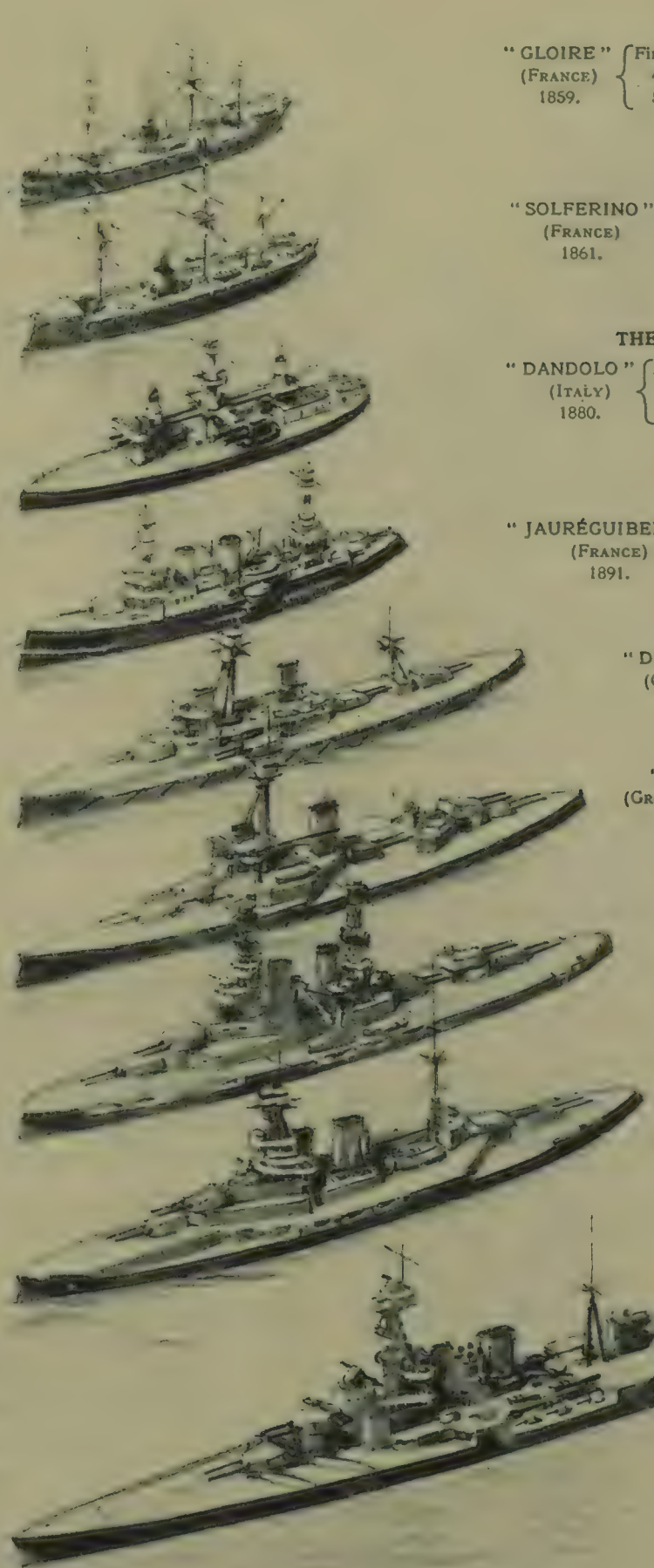
"The thigh-bone of the Java man (centre) presents all the characteristics of the human thigh-bone. The flange of bone projecting from the upper end of the left side of the shaft was due to disease. The thigh-bone of modern man (left) is generally rather more curved, and has larger and more widely spread 'Condyles' or 'bosses' for articulating with the shin-bone at the knee-joint. The thigh-bone of the Gibbon (right) differs very materially from that of the Java man, or modern man, in being much straighter and having smaller and less widely spread articular bosses. It is here enlarged (photographically) to the same size as a human thigh-bone."

The introduction of the gibbon into this discussion is rendered necessary because there are some authorities who hold that *Pithecanthropus* was really "a giant gibbon." That this is possible, it is urged, is shown by the case of the lemurs of Madagascar, which to-day are quite small animals; but fossil remains of relatively gigantic proportions have been dug up in the swamps of that wonderful island. There are, however, cogent reasons against the probability of the correctness of this interpretation. In the first place, as Professor Dubois points out, for a gibbon to acquire a cranial capacity of as much as 855 c.c.—more correctly, 950 c.c.—it would require to be truly gigantic, at least four times the stature of a man!

I have just examined very carefully the femur of *Pithecanthropus* and compared it with that of a gibbon. Though the latter is very like that of a human, it differs in one or two very important points. The "set" of the spherical head for articulation at the hip-joint is markedly different in the two; while the condyles, whereby the femur articulates with the tibia or shin-bone, are very different, since in man they are immensely larger and more widely spread, in accordance with the extra weight to be carried owing to the permanently upright position during walking. The upper end of the shaft bearing the "trochanter," the "set" of the neck, and the character of the spherical head are again human in character, and conspicuously unlike the same areas in the gibbon. Finally, the temporal region of the brain gives evidence of the existence of a rudimentary faculty of speech, which is wanting in all the apes.

Hence, then, whether we like it or not, we must admit *Pithecanthropus* into our family circle. He stands at the parting of the ways, a dumb witness to our lowly origin. We may refuse indignantly to recognise him, we may play the ostrich, but facts are facts—he is one of "us."

THE NEW RACE FOR NAVAL POWER: ANOTHER TREATY REQUIRED.



ARMOUR.
"GLOIRE" { First armed ship. Covered with iron plates
 (FRANCE) { 4½-in. thick. 36 guns of 16 ctm.
 1859. { 5722 tons. 13 knots.

THE RAM.
"SOLFERINO" { Shock the decisive factor (use of ram—War
 (FRANCE) { of American Independence—Battle of Lissa)
 1861. { 6984 tons. 13 knots.

THE GUN OF HEAVY CALIBRE.
"DANDOLO" { Armament—4 muzzle-loading guns of 45 ctm.
 (ITALY) { Armoured amidships with 55 ctm. steel.
 1880. { 11,450 tons. 15 knots.

SMOKELESS POWDER.
"JAURÉGUIBERRY" { Very great initial speed. Decrease of
 (FRANCE) { calibre—30 ctm. and 27 ctm. guns
 1891. { form principal armament. 12,000 tons.
 18 knots.

UNIFORMITY OF ARMAMENT.
"DREADNOUGHT" { Principal armament all of
 (GREAT BRITAIN) { 12-inch calibre. 17,900 tons.
 1906. { 21 knots.

THE 13.5-INCH GUN.
"ORION" { General increase in size and
 (GREAT BRITAIN) { proportions of ship. 22,500
 1909. { tons. 21 knots.

THE 14-INCH GUN.
"TEXAS" { Further increase in size.
 (UNITED STATES) { 27,000 tons. 21 knots.
 1911. {

THE 15-INCH GUN.
"QUEEN ELIZABETH" {
 (GREAT BRITAIN) { 27,500 tons. 25
 1912. { knots.

ANTI-SUBMARINE PROTECTION.
"HOOD" { Vital parts of ship pro-
 (GREAT BRITAIN) { tected by "bulges"
 post-Jutland. { against torpedo attack.
 41,200 tons. 31 knots.

Built
for
Fighting
at
Short
Range.

Built
for
Fighting
at
Long
Range.

THE NEXT STEP A LIGHT BATTLE-CRUISER THAT WOULD NULLIFY THE WASHINGTON 10,000-TON CRUISER LIMIT? THE EVOLUTION OF THE CAPITAL SHIP FROM 1859 ("LA GLOIRE") TILL TO-DAY (H.M.S. "HOOD").

A new race for supremacy at sea is said to have begun among the principal naval Powers—Great Britain, the United States, Japan, France, and Italy. The Washington Treaty, which limited the output of capital ships, has unexpectedly stimulated competition in cruisers, destroyers, and submarines, of which more are being built or planned now than before the war. Whereas the total in 1914 was 226, to-day it is 289. Out of this number only 25 are for the British or Dominion Navies. The Treaty affects such vessels only in regard to the size of cruisers, which must not exceed 10,000 tons or carry guns of larger calibre

than 8 inches. Naval architects, moreover, are evolving new types of ships which, while strictly conforming to the letter of the Treaty, destroy its spirit by the fact that, though nominally capital ships, they would in reality be fast and powerful cruisers, whose existence would nullify the 10,000-ton limit. France, for example, is allowed by the Treaty to begin battle-ship construction in 1927 up to a total tonnage of 35,000 tons. It is now suggested that, instead of one battle-ship of that weight, she may build two battle-cruisers of 17,500 tons each, with eight 12-inch guns and a speed of 34 knots.

The World of Women



A posy of blended orange and russet flowers has been poised on the crown of this becoming little hat in brown ciré canvas straw with a satin brim; it hails from Woolland Bros. (See page 310.)

They are now intent on their house at Newmarket, where they will be for all the meetings. It is being considerably altered, and the Princess is interested in every detail. With Lord Lascelles and their children, she has been for a time at Chesterfield House. The Queen loves to have the baby boys with her for a while each day.

Lady Evelyn Guinness entered the arena of political hostesses in good old English style. Her house in Grosvenor Place, which is two single mansions made into one, brings the atmosphere of a Tudor country home into the heart of London. The hall, spacious and high-pitched, is panelled in oak neither stained nor varnished; the polished floor has a beautiful old rug in its centre, and on it an old gate-table. The chairs are old English, two of them covered in fine old tapestry. The dining-room is the gem, having been exactly copied from one in Beves House, Lyddington. There are refectory tables, pewter and old English glass for the guests—everything in keeping. It opens by an arched door on another Tudor room. Upstairs is a fine ball-room, and it opens on two spacious drawing-rooms, one in old English style, the other of a wonderful soft blue in colouring. Down a step or two is a beautiful little reproduction of a fourteenth-century room, again in oak. One can imagine rushes on the floor and candles round. This room is not as yet quite complete. The Right Hon. Walter and Lady Evelyn preceded their reception to meet the Prime Minister by a dinner to over seventy guests. Lady Evelyn was a dainty figure in shaded flame-coloured chiffon and diamonds as she received her guests, numbering close on a thousand.

Her beautiful house was again *en fête* for a ball two days later in aid of the Victoria League, when the Prince

of Wales was a guest and the Duchess of Portland hostess. It was a wonderful setting for a brilliant event; supper was served in the beautiful dining-room, and the whole place was gay with flowers. It had the *cachet* of a very enjoyable private ball.

Mrs. Austen Chamberlain's Tuesday afternoon "At Homes" are delightfully informal pleasant little functions punctuated with much laughter and the only music the hum of voices. At the first Mrs. Chamberlain was in soft red crêpe-de-Chine almost covered with fine embroidery and finished with black velvet and fur. Her talks with her guests were necessarily rather disconnected, as every minute or two new people arrived and had to be received. The Duchess of Marlborough looked very distinguished in a pretty shade of pale-grey soft silk with a very wide and straight waistband of darker grey. A small hat of grey silk was worn with a diamond double-headed hat-pin holding the folds. Lady Fitzalan of Derwent was very quietly dressed in black with perfectly plain lawn collar, and a neat little black hat with little clusters of ostrich feather sticking out low down at one side. Lady Burnham wore a long fur-trimmed coat of black satin embroidered all over with deep old ivory-coloured stitchery, and a small black hat. Lady Askwith was in brown, and talked long with Dame Caroline Bridgeman. Both ladies are excellent public speakers, and have done well for Conservatism. Mrs. Kellogg was saying farewells with cordially expressed hopes of meeting again. Mme. Okamoto, in black, was a dainty little figure. There were a few men, mostly



Two distinctive hats for the early spring, created by Woolland Bros. Reversible orange and black ribbon, skilfully manipulated, trims the one on the left, expressed in black pedal straw and satin, and tall ospreys the high-crowned affair of black satin above. (See page 310.)

diplomats, and the party made a charming picture in the very pretty drawing-room at 2, Morpeth Mansions.

The Marchioness of Carisbrooke, as President of the Ladies' Lifeboat Guild, was "at home" this week at 25, Rutland Gate, lent by Lady Baring, to interest guests in a bazaar which it is proposed to hold in aid of the National Lifeboat Institution next month. Lady Carisbrooke has a thoroughly well-earned reputation of making a success of everything she does. The secret of it lies in the way in which she carries through what she undertakes, together with the very genuine liking which she inspires. Lord and Lady Carisbrooke's small girl, Lady Iris Mountbatten, is a little beauty recently entered upon her sixth year. Her parents have the objection shown by other members of our Royal Family for spoiling a happy natural childhood by public appearances and inconsiderate adulation. Lady Iris is full of fun and of quaint and natural remarks.

Little Lady Iris's cousin, the Infanta Beatrice of Spain, is growing up a handsome girl. She will be sixteen in June. With her sister, the Infanta Maria, who is two years her junior, she has been going about with Queen Victoria Eugénie. The Princesses are real young sportswomen, excellent riders, and they use the side-saddle. They speak English quite easily, and in many ways, especially in those of energy, are very English. The Prince of the Asturias, their eldest brother, will be eighteen (the period when royal Princes come of age) on May 10. He worked his way up in his infantry regiment from private to sergeant, and is a very enthusiastic young soldier.

Of the making of statements there is no end—many of them so contradictory that the public give up trying to understand. St. Paul's is a case; another is the famine in Southern and Western Ireland. Is it a famine, or even nearly one? Has the Free State Government helped substantially? Do the ex-Service men get relief from the British Legion? One reads absolutely contrary statements about all these things.

It has been authoritatively said that the Irish Free State abolished the Local Government Board; now there is a pronouncement from it (the I.F.S.) that the Local Government Ministry is distributing relief. It is all very puzzling, and in the meantime one gets heartrending letters from people on the spot.

A. E. L.

In the "Catholic Directory" for 1925 (Burns, Oates and Washbourne, Ltd.; 2s. 6d. net.), 840 pages of letterpress are followed by some 400 pages of advertisements, a fact that says much for the success and circulation of the book, and indicates the great growth of Romanism in this country. Another indication is the scheme, here announced, to establish a Metropolitan Cathedral of Liverpool. These are signs of the times which claim attention, from whatever point of view. The notices of convent schools in the Directory also appear to show a considerable increase in the number of such institutions. Many of them are illustrated, and in the advertisement section, we may note, is a folding colour reproduction of a Morris stained-glass window.



Two attractive models for spring days from Woolland Bros., Knightsbridge, S.W. Brown satin trimmed with Assyrian red expresses the one on the left, the companion coat being trimmed with gazelle; and tan kaska faced with gilt kid, and completed with a gilet of plissé crêpe-de-Chine, makes the other. (See page 310.)



The Long Gallery, Aston Hall, Warwickshire.

Built to Celebrate a Baronetcy

AMONG those who welcomed James I. on his accession to the English throne was Sir Thomas Holte, High Sheriff of Warwickshire, who received a baronetcy when that order was first instituted. This honour inspired Sir Thomas to erect a residence commensurate with his new dignity. On this building, Aston Hall, which took seventeen years to complete, he lavished a large portion of his fortune.

The ensuing visit of King Charles vested the building with a permanent historic interest, but the neighbouring townsmen of Birmingham did not share Sir Thomas' predilection for the royal cause. By way of airing their views they besieged and bombarded Aston Hall, which still bears signs of their marksmanship. Despite this, the rich old red brick building, after three hundred years of chequered history, still remains an unrivalled example of Tudor architecture, with its mullioned windows, curiously shaped tower roofs, characteristic gables and twisted chimney stacks. There is a magnificent oak staircase, carved in designs of unusual strength and freedom, and many charming panelled apartments—in particular the wonderful old Long Gallery. Even the traditional ghost is not lacking.

A noted contemporary of Aston Hall (which is now a prized possession of the public) is John Haig Scotch Whisky. First produced in 1627, for 300 years it has been in favour with lord and commoner as a whisky of unvarying excellence.



Day Bed—17th Century.

Peace becoming more assured after troublesome times, people began to think more of decorative luxury, and so the day bed became a thing of beauty. This particular specimen was made of beautiful walnut or oak, the head rest and seat of cane, and the movable cushions of rich colour velvets, edged with silver fringes. The sloping backs were adjusted by means of chains or cords.

Dye Ken
John Haig?

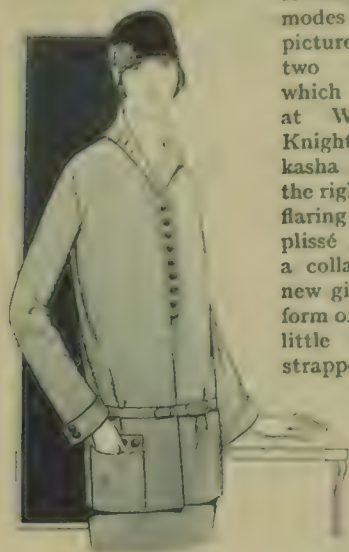


By Appointment.

Fashions and Fancies.

Kasha Suits for the Spring.

The eagerly awaited dress collections in Paris have revealed that one outstanding feature of the new spring fashions is the supremacy of the three-piece suit, kasha being a favourite form of expression.



A well-cut jumper for sports enthusiasts built of soft suede which is windproof and showerproof. It hails from Gamages.

Already many of the latest modes are in London, and pictured on page 308 are two distinctive affairs which may be studied at Woolland Brothers, Knightsbridge, S.W. The kasha three-piece suit on the right, with a gracefully flaring skirt and gilet of plissé crêpe de-Chine, has a collar and cuffs in the new gilt kid—an effective form of decoration. Simple little frocks in kasha strapped with bands of the same material can be secured from 8½ guineas. One costing 9 gns. is completed with a beige crêpe de-Chine waistcoat and a Princess slip to match. Another, price 9½ gns., is bound with

New Modes in Millinery.

The hat department of Woollands is gay with countless creations ready for the first signs of spring. Three models are sketched at the top of page 308. On the left is a brown ciré canvas straw with a posy

of flowers in blended shades of orange and rust resting on the crown. Next comes a chic affair with the crown of black pedal straw and brim of satin trimmed with orange-and-black reversible ribbon cleverly arranged to form a bold cockade in front. And the high crown of the little black satin hat on the right is made taller by two magnificent ospreys. As the sun grows brighter, bangkoks will reign supreme, and these, in every lovely colour, may be obtained at Woollands from 2½ guineas, encircled with gold-tinted feathers. For 3½ guineas one may become the possessor of a bangkok cloche trimmed with painted lacquer kid picturing quaint little Japanese figures and temples. These hats are specially designed for shingled heads.

New Fashions in Sports Outfits.

On the subject of sports outfits Gamages, Holborn, E.C., are infallible authorities, and this firm are responsible for the practical affairs pictured here. Specially designed for golf is the coat and skirt on the right. It is built of the softest suede, which, though wind and shower proof, is light and supple. Available in practically every colour, the coat costs 4½ guineas, and the skirt ranges from the same amount. The neat little coat is also ideal for motoring, slipping easily over any frock or light



A practical coat and skirt in soft suede, specially designed to allow freedom of movement for sports. It may be studied at Gamages, Holborn.

wrap. There is also the jumper in the same material pictured on the left, costing 4½ guineas. It is silk lined, and has an adaptable collar. Then the indispensable polo sweater makes its appearance carried out in cashmere yarn gaily patterned all over in various colourings. It may be secured for the pleasantly moderate sum of 25s., with backgrounds in various shades, and is available in small women's sizes as well as in outsizes. Man-tailored tweed coats and skirts with or without a belt can be obtained for 49s. 11d., and reliable mackintoshes for showery days on the links are only 13s. 9d., double-breasted and belted. Enthusiastic horsewomen should note, too, that this firm are sponsoring a new elastic riding belt (price 9s. 11d.) specially constructed to give perfect ease in all positions as well as adequate support.



Write for a Booklet.

The enterprising originators of *Ciro Pearls* have just issued a new edition of their booklet *de luxe*, an interesting production, beautifully printed in colour and displaying full-size photographs of their various styles of necklets and ropes of *Ciro Pearls*, as well as a fine selection of rings, ear-rings, brooches, and pendants. One feature of great interest is the series of pictures of well-known actresses wearing *Ciro Pearls*. A free copy of this booklet will be sent post free to every reader who writes to the *Ciro Salons*, 178, Regent Street, W., mentioning the name of this paper. Despite their beauty, the *Ciro* jewels are of little cost, and every woman may satisfy her natural longing for pearls by acquiring a rope of these perfect replicas of the deep sea gem.

A new polo sweater in Egyptian designs and colourings, which must be placed to the credit of Gamages.

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English Visitors desiring further details or information will receive it free of charge from all Travelling Agencies such as "Office Français du Tourisme," 56 Haymarket, or by writing to Madame Hénon, Villa Le Palis, Rue des Roses, MONTE-CARLO.

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Second to none. Moderate Charges. Refined Cooking.



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bonnie boy write :—*

*“ His splendid health
and rosy cheeks are
greatly due to your
wonderful food tonic
‘Ovaltine.’ ”*

Growing children require more nourishment than can be extracted from the ordinary daily dietary. All day long they are using up energy—romping, learning, growing. They need food specially rich in energy-creating and body-building elements.

“Ovaltine” is a delicious food-beverage in which these vital elements are carefully proportioned for their every need. All the accessory food factors (vitamins) are present in “Ovaltine” in correct ratio, while the digestive enzymes derived from the malt extract content render it of marked service in increasing the digestibility and hence the nutritive power of other foods.

Ripe barley malt, creamy milk, fresh

eggs and a cocoa flavouring are the sole constituents of “Ovaltine.” Children cannot fail to thrive on these incomparable food gifts of Nature.

One cup of “Ovaltine” contains more nourishment than 12 cups of beef extract or 3 eggs.

Instead of tea or coffee give your children “Ovaltine” with their principal meals and at bedtime, and thus ensure glorious good health.

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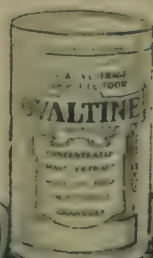
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More appetising, easily
digested and much more
nourishing than ordinary
rusks or biscuits.

Price 1/6 and 2/6 per tin.



P. 305

‘OVALTINE’ CHOCOLATE

Children — and adults,
too—will enjoy this most
delicious and very
nourishing food-sweet.

Price 8d. and 1/3 per packet.

THE WORLD OF MUSIC.

ONE of the most hopeful musical signs of the times is the flourishing condition of the Music Society, which is a federation of music clubs situated in and around London. It is now in its fifth season, and I recently attended a concert given (the twenty-eighth meeting of the society) at the St. John's Institute, that delightful and characteristically original building by Sir Edwin Lutyens in Tufon Street, Westminster. The Music Society owes a great deal of its success to the energy and fine musical culture of M. André Mangeot, a French violinist domiciled here. By means of this organisation of local musical clubs situated all over London it has been possible to give excellent programmes by first-rate artists at local halls, and at a cost quite negligible in proportion to the cost of giving the same type of concert in the West End at one of the fashionable concert-halls, where agents' fees and the expense of advertising make the prices of admission prohibitive to people of moderate means.

This system of federated music clubs is the one really effective method of making the finest music and the best musicians accessible to people who have not the time, the money, or the energy to make a trip to the West End in the evening after their day's work in order to hear a string quartet. Of course, the gramophone has been a great boon to musical amateurs, especially since His Master's Voice and the Columbia companies began to pay more attention to the needs of the musical public and provide records of the best orchestral and chamber music; but the gramophone will never take the place of the concert—it will only supplement the concert and make it more enjoyable; and here in this system of federated music clubs—a system susceptible of infinite expansion—we have the means of making the concert, the living artists, as accessible to the

general public as the gramophone has made—or, rather, is making—accessible the music of the past.

At this twenty-eighth meeting of the Music Society the programme was devoted to Mozart. Miss Kathleen Long, Mr. Leon Goossens, Mr. Haydn Draper, Mr. Aubrey Brain, and Mr. J. Alexander played the beautiful Quintet in E flat for piano, oboe, clarinet, horn, and bassoon—a work which I am sure the majority of the audience had never heard before. This

is an excellent touchstone to discover whether you have a really musical sense of form. For this sonata is a masterpiece of design. Yet nothing could be more expressive and less barrenly formal. It is a fine example of Mozart's unparalleled power of musical construction. It is like one of those imaginary miracles of architecture which, if one stone were removed, would crumble to the ground. A concerto for bassoon and 'cello and the lovely Trio in C for pianoforte, violin, and 'cello concluded a delightful concert.

If, as appears likely, the Music Society, with its organisation of federated music clubs, is going to solve the problem of giving the public an abundance of good chamber music at reasonable prices close to their homes, there is yet no solution in sight of the more difficult problem of orchestral music. The London Symphony Orchestra, which gave the seventh concert of its present season on Monday, Feb. 16, at the Queen's Hall, only just manages to maintain a precarious existence. It is to give its twenty-first Anniversary Concert on June 9 next, when the original programme played at its first concert on June 9, 1904, will be repeated "under the direction of eminent conductors." In the meantime, it is trying to increase its Endowment Fund, and the L.S.O. directors wish specially to draw attention to the existence of this fund in the hope that many friends and admirers of the orchestra will make donations to the fund, which exists in order to maintain a really high standard of excellence by relieving the orchestra from too great financial anxiety, and by providing for adequate rehearsals. In case any reader may wish to subscribe to this fund, I may say that the secretary, Mr. C. Bertram Jones, 31, Swains

Lane, Highgate, N.6, will gratefully receive donations.

Those who criticise the L.S.O. adversely for the conservative nature of its programmes do not always realise that it is due, not to any unwillingness to give

[Continued overleaf.]



RECEIVING A MINIATURE HOSPITAL BED AS A SOUVENIR: PRINCESS MARY VISCOUNTSS LASCELLES AT THE WEST LONDON HOSPITAL, AND LADY ILCHESTER PRESENTING THE BED, WITH A CHEQUE FOR £1100 FROM THE LADIES' ASSOCIATION.

Princess Mary Viscountess Lascelles on February 11 opened the new buildings at the West London Hospital, Hammersmith, including a new Paying Wing, the Hull Martin Wards and Operating Theatres, and the Marshall (Accident) Ward. On behalf of the Ladies' Association, Lady Ilchester presented the Princess with a cheque for £1100 for the endowment of a "Princess Mary" bed in the Hull Martin Ward. The cheque was enclosed in a miniature hospital bed, complete in every detail, which the Princess accepted as a personal souvenir of her visit.

Photograph by I.B.

was followed by an admirable performance by Miss Kathleen Long of Mozart's astonishing contrapuntal Sonata in F for pianoforte (K. 332). I recommend those who do not know this Sonata to look it up. It



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Becoming TAILLEUR SUIT, in Overcheck Covert Repp, in delightful shades. Can also be made in plain shades, such as: Fawn, Tan and Shrimp.

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testing dept. . . . comfortable riding qualities brakes well up to their work acceleration really remarkable . . . readily controllable . . . general finish better than one could expect." Surely this is the car you want? Why not write for full particulars?

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Progress of the art in England was influenced by the Danish and Roman invasions and was promoted by Alfred the Great who secured from abroad skilled workers in gold and silver.

In the early Christian Era, the art was practised in monasteries. Saint Dunstan, Archbishop of Canterbury, who supported Benedictine discipline, was himself a celebrated craftsman and Patron of English Goldsmiths.

Pride of Production is the Stimulus of True Craftsmanship
hence the Superiority of "Johnnie Walker."

(Continued.)
new works on the part of the L.S.O., but merely to the fact that to play any work which is not already familiar means extra rehearsing and so extra expense,—which in the case of an absolutely new work amounts to a considerable item. Personally, I think the L.S.O. programmes are, on the whole, very well selected, although, of course, many works which I should like to hear are never played. But no one could possibly say that we hear too much of, say, Schubert's C major Symphony, which Herr Furtwängler is conducting at the next concert—a great work, never yet adequately praised. Then at the first Weingartner concert we are to hear Berlioz's "Symphonie Fantastique"—another rarely heard work. But the far greater "Romeo and Juliet" symphony will probably never be given, for its performance would mean certain financial loss unless special, increased prices were charged, since it needs a chorus, and, with a chorus, extra rehearsing. One of the most important of modern composers is Arnold Schönberg, but, although his "Gurrelieder" has been written for many years now, we have never heard this work in London, chiefly because it demands five soli, three male choruses with four voices, mixed chorus for eight voices, and full orchestra.

It is quite certain that sooner or later our big orchestras will have to be endowed, either privately or publicly, if they are to survive. It is interesting to see that the Birmingham municipality has been the first to take the necessary step and has founded a City of Birmingham Orchestra, under the direction of Mr. Adrian Boult. This is the first genuine municipal orchestra, because it exists not to attract visitors to the place, as the Bournemouth, Harrogate, and other municipal orchestras exist, but to provide good music for its own citizens. The work of the City of Birmingham Orchestra is an education of the finest kind. The orchestra gives Sunday concerts, Saturday concerts, and Children's concerts. The Children's concerts are already a tremendous success.



DECORATED WITH FLAGS CARVED IN SOLID STONE AND PAINTED: LEICESTER'S FINE WAR MEMORIAL ARCH, DESIGNED BY SIR EDWIN LUTYENS, THE ARCHITECT OF THE WHITEHALL CENOTAPH.

The Leicester and Leicestershire War Memorial, now nearing completion, is an imposing arch of stone, eighty feet high, built at a cost of £30,000, to the design of Sir Edwin Lutyens, of Cenotaph and Delhi fame. It stands in Victoria Park, the highest ground in the city, and will be approached by tree-lined avenues. The unveiling is expected to take place this summer. A notable feature consists of the flags of the Services carved in solid stone inside the arch, and painted in the correct colours. At the top is a chamber to contain the Roll of Honour.—[Photograph by Topical.]

They are held in the Birmingham Town Hall, which holds about 2200 children, and from four to five hundred children are turned away at every performance. The Sunday concerts are also successful, and it is an interesting fact that at these concerts men preponderate largely over women in the audiences. The Saturday concerts are the only ones which are not yet completely successful, but success is probably only a question of time. The fact is that the finest arts need endowment just because they demand more, as well as giving more. They cannot compete with the cheap, facile amusements for popularity, and if they are to be maintained they must be maintained by a far-sighted effort on the part of the community. Society as a whole—or rather, that section of society which is active, intelligent, and public-spirited—has realised this necessity in the case of literature and the fine arts, and has provided with comparative liberality for public libraries and museums; but, so far, music and the drama have been neglected, although their need is even more urgent, as their maintenance requires a greater degree of organisation.

W. J. TURNER.

All of us are interested in the well-being of our gallant sailors, and it is good to see from the new edition of the Naval "Sports Handbook" for 1925 (published by the Royal Navy and Royal Marines Sports Control Board) how much is done to provide facilities for their recreations. The sports for which the Service has organised associations include cricket, football ("Rugger" and "Soccer"), athletics, boxing, fencing, hockey, rackets, and golf. Besides these there are the Royal Naval Hunt Club, the Atlantic Fleet Regatta, the Man-of-War Pulling Races, the R.N. and R.M. Cruising Club, and the Arbutnot Auto-Cycle Trophy Trial. Jack off duty certainly ought not to be a dull boy!

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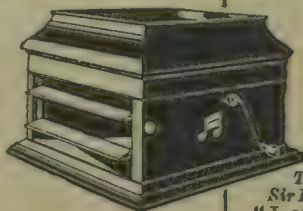
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FELIX WEINGARTNER
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Sir HENRY J. WOOD says:
"I consider this instrument
the greatest contribution
towards the advancement of
music since the original
invention of the gramophone
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A GREAT LESSON OF HISTORY.

(Continued from Page 282.)

helps them, enlightens them, or supports them when they have a serious decision to make. They have no counsellor about them, no friend, except Rasputin and "Ania," as she is called in the letters—the lady who had introduced Rasputin into the Imperial family.

The Emperor's feeble character, the hasty, haughty, and mystical character of the Empress, accentuated that isolation of the supreme authority in a decisive moment. But that isolation was an inherent flaw in absolute power, and sooner or later it was bound to produce a catastrophe. How right Talleyrand had been, and what a proof of prophetic wisdom he gave when, in 1814, he warned the reigning dynasties in Europe that their paradoxical triumph over the Revolution had been too great, and that they ought in consequence to distrust it.

In 1814 a small number of dynasties governed the whole of Europe with unlimited powers. The Revolution had destroyed all the little competing Sovereignities, all the privileges and rights acquired by the Church, the aristocracy, the great judicial and administrative bodies, and the social classes, by which the Royal and Imperial power was everywhere limited before the Revolution. But if the dynasties had all the power, they also had all the responsibilities of government towards the peoples, who were beginning to awaken. That was why, at the Congress of Vienna, Talleyrand advised the Kings to give the peoples liberal constitutions and to accept the principle of representative government—that is to say, to limit their power in order that they might limit their responsibilities.

The advice was so wise that little by little all the dynasties followed it. Only Russia resisted, one may say up to 1917, for the Convocation of the Duma in 1906 was more endured than willed by the Court. The absolutism of 1815 was able to resist in Russia for a whole century; the mystic influence of autocratic and unlimited power could impose itself, despite the knout and transportation, in a century of scepticism and railways, because Russia was an immense Empire, centralised under the military hegemony of one race. The representative system can only work in small or medium-sized countries whose ethnographical composition is not very mixed, and to which the principle of the political equality of races and classes can be applied. That is why democracy in Switzerland, as in the United States, finds itself associated with the federal system. So long as Russia remained an enormous Empire of different races, which the conquering race desired to denationalise, it was impossible to apply the representative régime to her. It would have become the legal instrument of the dominated races for withdrawing themselves from the hegemony of the dominant race.

But just because she had kept her unlimited absolutism, the Russian Empire, despite her geographic

grandeur and the number of her population, was the weakest of the European Great Powers, and the first to fall in the World War. In parliamentary and democratic countries the parcelling out of authority is often deplored. This is an effect of liberty, the multiplication of parties, of coteries, of groups, interests, and, in short, of governing forces, of which each may become a centre of opposition, create contradictory public opinions, or resist authority. The inconvenience is a real one. But reading that tragic correspondence shows that this inconvenience is compensated by a vital advantage. It is a physical and moral law that only that which resists, supports; that all limitation is a support, that all supports are limits. Whereas an unlimited power which nothing resists can count on no solid support, and is destined some day to lose itself in the void, political forces which are capable of resistance can also support and aid authority. It is thanks to the multiplication of these governing forces that in the parliamentary and democratic countries of Western Europe the Governments never find themselves in the tragic solitude in which the unfortunate Russian Imperial couple were lost, together with their family and Empire!

The collapse of the Imperial power in Russia helps us to understand the true import of the serious constitutional question which is at present being discussed in Italy. The governing party affirms that the constitution conceded to the Kingdom of Sardinia by Charles Albert, in 1848, and which became the Constitution of the Kingdom, was completely falsified in its application, to the detriment of the Crown. Charles Albert had introduced the Constitutional régime into Italy as it existed in Prussia before the war, and not the Parliamentary régime as operating in England. The Ministers were to be responsible to the King, who alone should have the right of nominating them and dismissing them; the Parliament should have the right to make laws and vote Budgets, but not that of creating and dismissing Ministers. The Constitution working in the way it has done for half a century would therefore constitute an act of usurpation by the Parliament, which gradually has despoiled the Crown of nearly all its prerogatives. A Commission has been appointed to examine how it would be possible to reintegrate the Crown in the letter and spirit of the Constitution.

It is true that the English Parliamentary system, with the Ministry responsible to Parliament, was introduced into Italy by usage. The text of Charles Albert's charter is clear. Prepared before the Revolution of 1848 by a Commission of officials, and based, as are all Continental constitutions, on the Charter of Louis XVIII., it conceded to Piedmont the Constitutional system, according

to which the Ministry is nominated by the King, and is responsible to him.

But, on the other hand, it is not at all true that this profound modification of the Constitution, which was made by usage, was a usurpation by Parliament. It was made by the desire of the dynasty, and was even in its interests. The Constitutional system of 1848, by causing the Ministry to be nominated by the King, made the Crown personally and directly responsible for their policy. Before 1848, so long as the Holy Alliance had dominated Europe, and the Kings of Sardinia had been supported by it in their task of absolute government, the Crown had been able to take upon itself without too great risk the whole responsibility of government. It was no longer so after 1849, when Victor Emmanuel II. involved Piedmont (which had become a liberal State) in the policy which led to the war of 1859 and the conquest of Italy. That policy raised much opposition in Piedmont, and presaged much danger; it might succeed or it might fail. If it failed, then, according to Charles Albert's system, the dynasty would be irreparably compromised. The Parliamentary system, intelligently applied, could keep a great deal of power for the Crown, while loading much of the direct responsibility on the Ministers, who, in principle, were nominated by the Parliament.

This mixed system, by which the Crown kept the essential part of its power, while reducing its responsibilities, has been put to the proof for more than half a century. That is why recently at Rome, in the Chamber, an old politician who knew the *arcana regni* better than his young successors, rose in his place to remind the would-be restorers of the monarchical power, who were a little impatient, that with the power they would also increase the responsibilities of the Crown, in an age when those responsibilities may become terrible. Let us indeed not forget that the correspondence between Nicholas II. and Alexandra Feodorovna came to an end at Ekaterinburg, in one of the most horrible massacres that history has ever known.

Clubland has its own directory in the familiar little oblong red book entitled "Clubs," edited by Mr. E. C. Austen-Leigh (Spottiswoode, Ballantyne and Co.; 7s. 6d.). The new edition for 1925 (the thirty-third annual issue) contains particulars of 3950 clubs frequented by British people, both at home and abroad. Among them are 1560 golf clubs, of which 220 are clubs for ladies. Provincial clubs in the British Isles are entered both under the name of the nearest post-town and in an alphabetical index. The particulars given in each case include the name and address of the secretary, entrance fee, and subscription.

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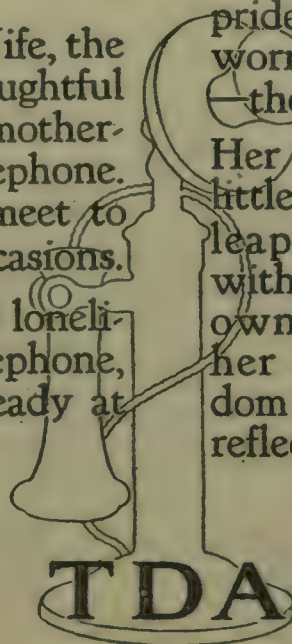
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Her servant in big things and little, a breaker of isolation, a leaper of distances, a link with powers greater than her own—the telephone gives her that sense of care-freedom which her cheery eyes reflect.



THE PLAYHOUSES.

TWO REVIVALS.

ONE of the recent revivals was that of "The Dollar Princess," an old Daly's success which helped to build up the tradition of this home of musical comedy. The libretto has worn thin, but the music of Leo Fall remains pleasantly sentimental, and has not become so hackneyed as "The Merry Widow" score. Old favourites such as Lily Elsie and Joseph Coyne are missed in the new rendering at Daly's; but Miss Evelyn Laye, who sings and acts piquantly, adds to her laurels. Mr. Paul England makes an excellent musical-comedy lover; and, if Mr. Carl Brisson shows too little restraint, Miss Mai Bacon and Miss Mary Leigh are welcome at their every appearance. Storms of applause accompanied the first-night performance.

"Old Heidelberg," given twenty-two years ago at the St. James's, is now to be seen at the Garrick with Mr. Ivor Novello in Sir George Alexander's old part. Never much of a thing as drama, this piece relied from the first for its appeal on local colour and sentiment, on its pictures of boisterous but ingenuous German students, and the contrast drawn between their breeziness in song and love, and the stiff formalities of a Teutonic court. Mr. Novello proves a picturesque hero; but Mr. Beveridge's successor cannot get out of the tutor's part what he got with such exquisite art; and either tastes have changed or the story wants taking at a much faster pace than it is now taken at the Garrick.

"LOVE'S PRISONER." AT THE ADELPHI.

With its choruses of smugglers, sailors, fishermen, and village maidens up against a Cornish setting, with its tangled plot of a captive officer of Napoleon, who ought to escape in his master's interest, but is held in thrall by an English sweetheart, with its villain and its mysterious French lady, and its atmosphere of conspiracy, kidnappings, and misunder-

standing, Mr. Reginald Hargreaves's new light opera at the Adelphi has an old-fashioned look, and often tumbles between the stools of melodrama, on the one hand, and musical comedy on the other. Still, it is something that he is at once his own librettist and his own composer, and a good many of his solos, duets, concerted pieces, and choruses make very agreeable hearing; while he has in Miss Helen Gill-

land and Mr. Harry Welchman artists who make the best of their romantic and vocal opportunities. What his work lacks is any really amusing "comic relief," anything he supplies in this line being rather distressingly inadequate.

"SOMETIME." AT THE VAUDEVILLE.

In "Sometime," at the Vaudeville, there are some pretty songs for Miss Desirée Ellinger which she renders with customary prettiness; and there are some sprightly Spanish dances. For the rest, it is little more than a variety entertainment to which Mr. Frank Tinney, the American comedian, makes the chief contributions. He is full of resource, whether he blacks his face or not, and his bagpipes turn and his trick of telling stories which are ludicrously pointless, or tail off into irrelevant parenthesis, make him many new friends at the Vaudeville. It will be interesting to see whether he will be able to continue carrying the weight of a musical comedy, as he is asked to do here virtually, upon his own shoulders. The rest of the cast, whose opportunities are somewhat limited, includes the Dolores Sisters, Miss Josephine Earle, Miss Carlito Ackroyd, and Mr. Farren Soutar.



THE NEW DISPUTE BETWEEN GREECE AND TURKEY: A GREAT DEMONSTRATION AT THE TEMPLE OF ZEUS IN ATHENS TO PROTEST AGAINST THE EXPULSION OF THE PATRIARCH FROM CONSTANTINOPLE. The expulsion of the Ecumenical Patriarch of the Orthodox Church, Mgr. Constantine VI., from Constantinople aroused intense indignation in Greece against the Turks. A great meeting of protest was held in Athens on February 1, in the open space around the ruins of the ancient Temple of Zeus, and similar demonstrations took place in all the provinces. The Greek Government has since presented Notes of protest to the Powers, and has appealed to the League of Nations. Turkey justifies her action by quoting the Treaty of Lausanne, under which she claims that the Patriarch was "an exchangeable Greek." On leaving Constantinople he went to Salonika. The Archbishop of Canterbury recently raised the subject in the House of Lords.

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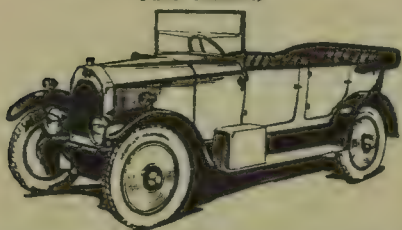
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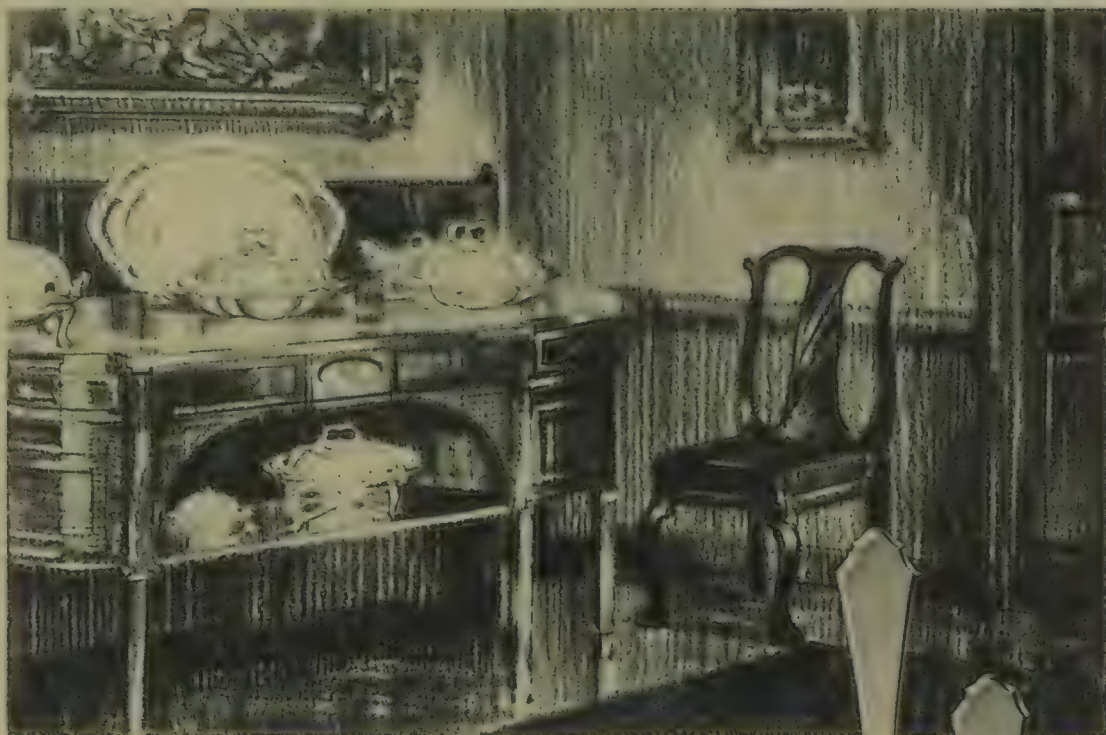
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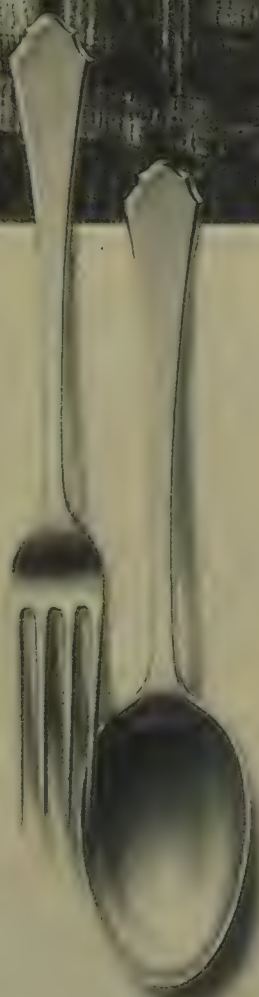
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THE CHRONICLE OF THE CAR.

Water Temperature and Efficiency.

That there is a close relation between the temperature of the cylinder walls and engine efficiency is a well-recognised fact. To put it another way: in the conventional water-cooled motor, very much of its efficiency depends upon the temperature of the water. The best average temperature is something like 80 degrees Centigrade; but it is in very few cases that this ideal is permanently attainable, unless the owner of the car concerned is willing to make certain alterations at his own expense. In some of the best cars, and even a few of the cheapest, some means are provided of regulating the temperature. In the best, a thermostat is introduced into the cooling system, and either checks the flow of the water until the desired degree of heating is obtained, or else operates Venetian-blind shutters in front of the radiator. Of these alternatives, I much prefer the check-valve type, a very good specimen of which is the Delco. The automatically regulated shutter is good, but is not nearly as delicate in operation as the other, and the range of temperatures it affords is much wider—you cannot rely upon a fixed temperature; but can get within a range of some ten degrees.

There is also the Venetian-blind shutter, which is controlled by hand in the case of certain cheap cars. This has been condemned by critics as being almost useless, on account of the coarseness of the hand adjustment. I do not agree with this view at all, after a fairly extended period of use of a car so fitted. In conjunction with an aeroplane thermometer installed on the instrument board, I find I can keep the temperature at any point I like in any kind of weather. The method of adjusting the

shutters to achieve this certainly took a little learning to start with, but I am entirely at issue with those who condemn the system.

Of course, I would rather have the thermostat control, which is more scientific as well as less trouble, but you cannot have everything. In any case, I consider that some method of temperature-control is essential; and where it



IN USE UNDER PLEASANT CONDITIONS: A 10-26-H.P. SINGER SALOON.

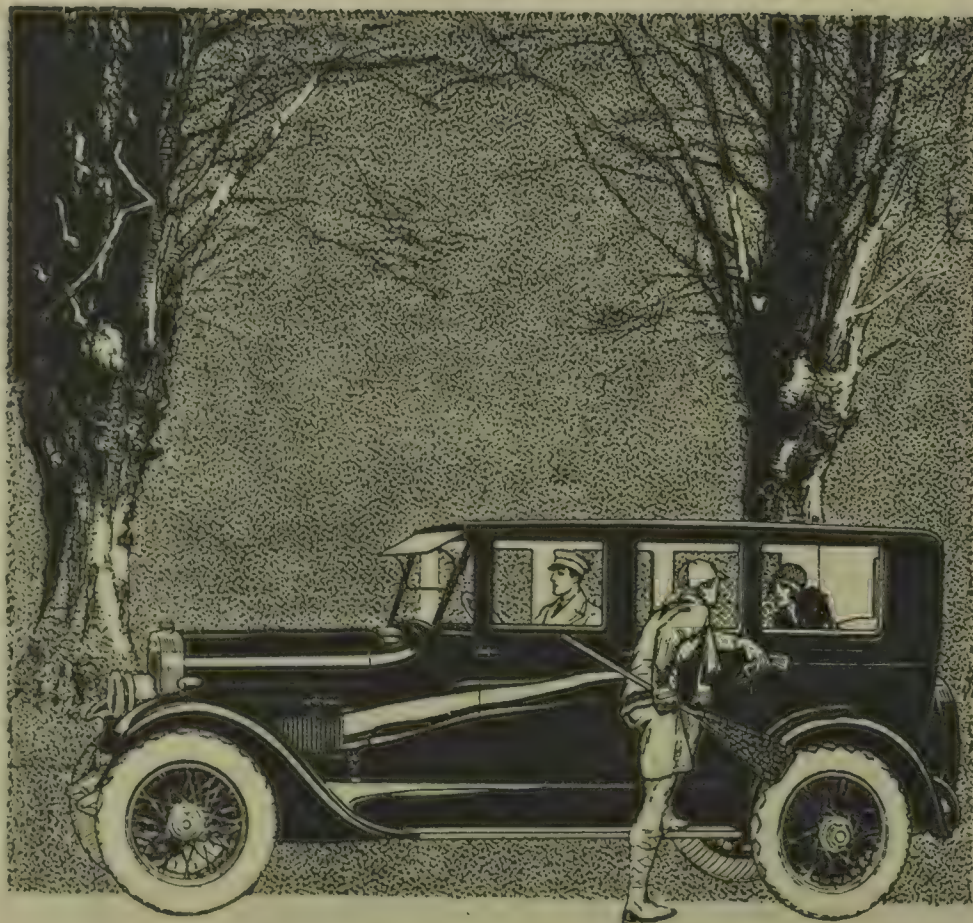
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has not been installed by the makers of the car, it will repay the very few pounds it costs to put in. The car will run better at all times, fuel-consumption will be lower, and all-round satisfaction will accrue. Naturally, I am assuming that the car starts by having an adequate water system, which is not always the case. As a matter of fact, however, most modern cars suffer from over rather than from under-cooling.

Engine-Starter Position

There has been some little discussion lately on the question of the position occupied by the electric engine-starter. In some cases this unit is hung on almost anywhere, as though it had been an after-thought of the designer. He seems to have made no allowance for it to begin with, and only after his car was completed to have realised that he had forgotten to find a place for a very necessary unit. In others the starter housing forms an integral part of the engine design, and impresses one with the idea that here is an engine whose designer thought out his car as a whole before committing it to the drawing-board. I have owned both kinds of cars, and, while I dislike the after-thought business, I have come to the conclusion that, as all is not gold that glitters, so is the smoothly designed whole often a snare and a delusion. One recent possession of mine was of this kind. The starter was tucked away in its own housing, cast as a part of the crankcase. It looked very snug and pretty, and I admired the happy thought which had so well disposed of it. But one day it chose to misbehave. The pinion stuck fast in the fly-wheel ring, and nothing would induce it to disengage. If it had been one of the hung-on type, open and accessible, it would have been simple, but there was nothing to be done but to remove the starter bodily. It looked very simple—nothing to do but remove a single bolt, and slide it forward out of the housing. But it came out about two inches, and stuck fast. The brush housings had butted hard up against the dynamo platform. So the under-shield had to come down—a dirty, messy job, that occupied an hour and a half. When at last the starter was out, I found that the pinion had simply jammed on the bendix thread, and freed it in two minutes. Then came over an hour's work in

[Continued overleaf.]



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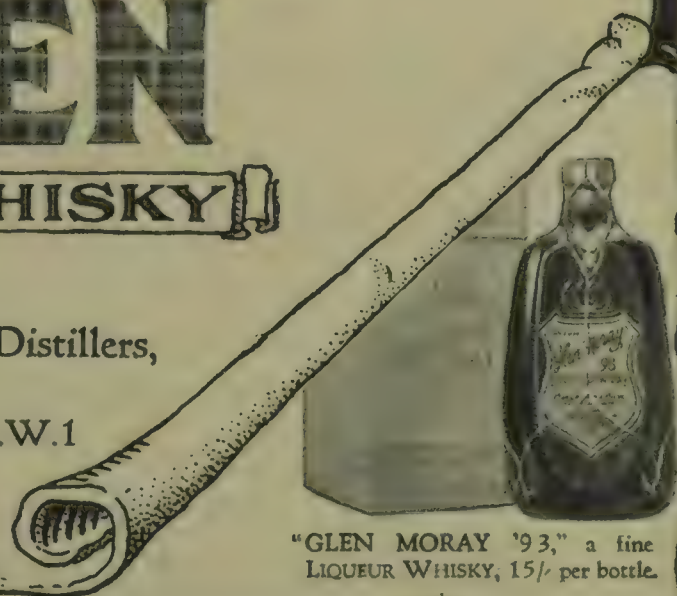
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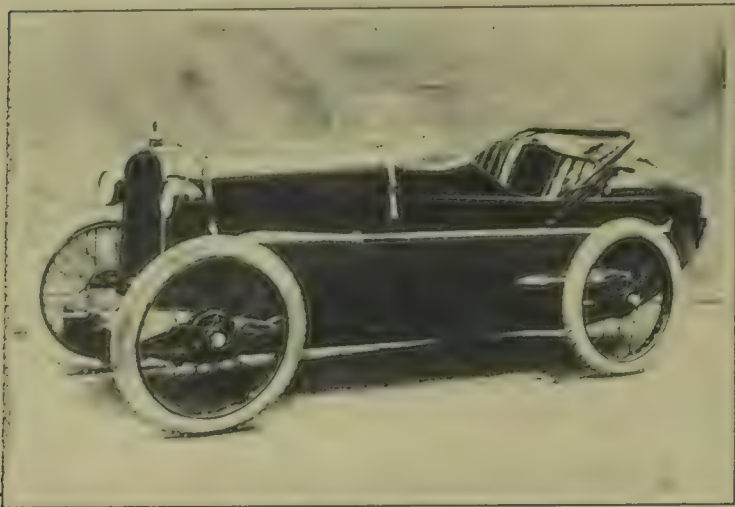
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(Continued.)

replacing it, and getting the under-shield on again. My present car has the starter where I can get at it—I don't care if it is merely hung on by a strap!



RECENTLY SUPPLIED TO THE CROWN PRINCE OF RUMANIA:
AN AUSTIN "SEVEN"—BROOKLANDS MODEL.

A Classic Event. The Herts County Automobile Club inform me that they intend to hold the annual Aston hill-climb on Saturday, May 16. This is one of the oldest automobile events in the country—in fact, it is exactly twenty-one years ago since I acted as secretary of the first of the series. Held in the midst of the best scenery in the Vale of Aylesbury, and packed with thrills, the Aston hill-climb is a really attractive event for the Metropolitan motorist. A note should be made of the date.

A.A. Road Communications. The Automobile Association has extended its method of obtaining, on behalf of motorists, prompt information concerning road conditions likely to cause obstructions or danger. The patrols in charge of fifty of the A.A. roadside telephone boxes collect, by telephone, from patrols at other roadside telephone boxes within a certain radius, the latest reports regarding conditions likely to embarrass or hinder A.A. members during their journeys. The information received at the central, or pivotal, telephone box is distributed to all patrols working in

that district, so that in the case of floods, land-slides, fallen trees, or roads under repair for their full width, A.A. members can be warned accordingly.

An interesting extension of this scheme is the provision at such pivotal telephone boxes of blank direction signs, carrying the Association's badge, for emergency use by the patrols, so that, for example, if it is necessary to divert passing traffic from a certain road, the patrols write the necessary inscription upon the blank boards, and place them where they will be visible to road-users.

A Bad Conviction.

The Automobile Association recently brought to the notice of the Home Secretary the conviction of a motorist by the Ouse and Derwent Bench on two charges: (a) failure when on the road to produce his registration book upon the request of a police officer, and (b) the omission of the make and horsepower of the car from the license affixed to the car.

In the first case it is clear that the motorist was unable immediately to produce his book on demand, particularly as the registration book itself states "Keep this book in a safe place, not on the car." As regards the second charge, the license affixed to the car was in the form issued to the motorist by the particular licensing authority, and the fact that certain words had been omitted was clearly no fault of the motorist. In each case, however, the motorist was fined £1; but the Automobile Association is now informed by the Home Secretary that he has recommended the remission of the fines imposed.

2091 Miles Across Australia.

A remarkable run has been made by Mr. Francis Birtles, an Australian explorer, driving a six-cylinder

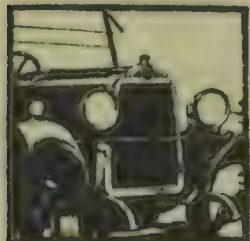
Oldsmobile car from Darwin, Northern Territory, to Adelaide, South Australia (from the north to the south of the Australian continent), a distance of 2091 miles, in 9 days 9 hours 15 min., using exactly 100 gallons of Shell motor spirit—an average of 20.91 miles per gallon. Supplies of Shell lubricating oil and motor spirit had to be sent forward months in advance, mostly by camel teams. At each depot the motor spirit was buried three or four feet under the earth, to reduce evaporation as much as possible. Most of the way is a very rough camel track, and on many occasions during this run even this track had to be abandoned and the car had to travel over virgin country. On these occasions the compass and Mr. Birtles's sense of direction were his only guides. Only two or three motorists have ever made this full journey from north to south of the Australian continent. The worst stage was the 1200 miles between the rail-heads at Oodnadatta and Katherine River. This portion has previously taken from 3 to 4 weeks, but Mr. Birtles covered it in 5 days 5 hours and 10 min. Mr. Birtles travelled across great trackless wastes, through bogs, shifting sands, and thick bush, and had to drive for practically twenty hours a day for nine and a half days, encountering

(Continued overleaf.)



STANDING BESIDE HER "KISSEL" ENCLOSED SPEEDSTER MODEL:
MISS BEPPY DE VRIES, THE DUTCH OPÉRETTE ACTRESS.
Miss Beppy de Vries, we are informed, will play the leading part of Princess Muria in a new musical comedy, "The Bamboula."

INVINCIBLE



The 12.30 h.p. Six-cylinder Talbot is a genuinely light luxury car—dead quiet, smoothness itself, responsible and flexible. Yet when Pace

and Power are wanted both are there in plenty. No Four-cylinder of similar rating can possibly compare with this wonderful six. The R.A.C. has tested every detail of its performance. May we send you a copy of this certificate?

**12.30 h.p. Six-cylinder
Talbot Tourer, £550**

The complete car includes four-five seater body of the highest quality, with full equipment. Coachbuilt saloon, Weymann saloon, two-seater, coupé and other types of body are available.

TALBOT

CLEMENT TALBOT LIMITED, KENSINGTON, W. 10
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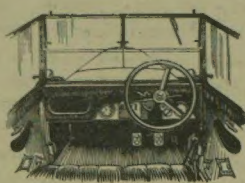
Hair Discipline

We know that discipline means subjection to order—improvement. That is what Anzora means, too. Improvement in your appearance and subjection to the most unruly hair.

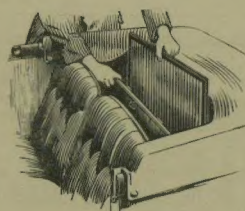
Anzora Cream for greasy scalps, Anzora Viola for dry scalps. Sold in 1s. 6d. and 2s. 6d. (double quantity) bottles by Hairdressers, Chemists, Stores, etc.

"Anzora Masters The Hair"

"Whatever the weather the Hillman is right"



Quality of finish and completeness of equipment are particularly noticeable from the driver's seat. The polished walnut fascia board contains a clock, speedometer, dash lamp, oil pressure indicator, petrol gauge and electric starter. The electric horn operates from the centre of steering wheel. The screen wiper, floor carpets and receptacles for parcels, gloves, etc., are all points of refinement.



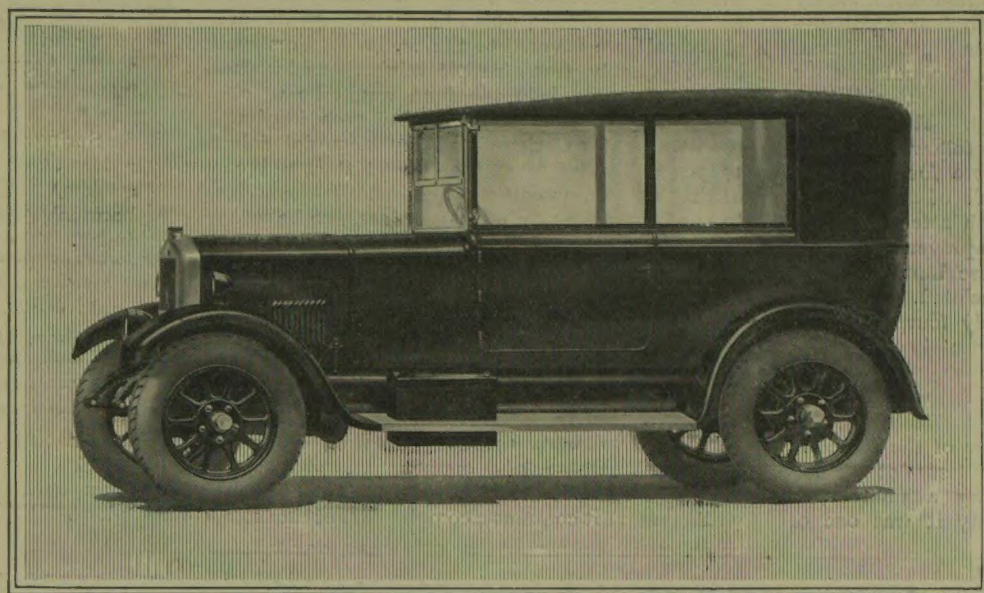
When not in use the side-screens are stored in a felt-lined locker behind the seats. They fit snug and tight and cannot rattle or get scratched. Out of the way they are instantly available when required without disturbing anyone. Observe also the neat hood cover which rolls up into a small compass when the hood is raised.



11 h.p. Hillman
Two/Three Seater,
completely equipped,

£320

H.P.

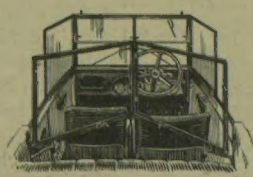


Hail, rain or shine —
any time's Hillman time

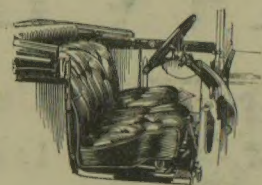
THE cult of car comfort under all climatic conditions commenced with the Hillman in 1922—and it is still unique. Whatever the weather the Hillman is right. The patent rigid side-screens in neat black metal frames fit flush with the hood, and rubber buffers at all points of contact absorb road shocks, preventing rattle. The result is indistinguishable from a saloon, a closed car wind and draught proof. When an open car is desired, the Hillman has the advantage of being instantly convertible. It solves the eternal question, "What type of car shall I have, open or closed?" The Hillman is both! An all purpose car for every occasion and season. A British car for British weather. You must inspect a Hillman to appreciate its "difference."

Hillman

Dunlop Balloon Tyres are fitted as standard. Write for illustrated Catalogue to the HILLMAN MOTOR CAR CO. LTD., COV-ENTRY. London Show-rooms 143/149, Gt. Portland St., W.1.



These neat side screens in black metal frames fit flush with the body and remain rigid. No gaping, flapping, rattle or draught. When desired the two front screens may be extended outward like a case-ment window, and the two rear screens adjusted as a V-shaped windscreen in the manner shown. The two front screens open with the doors.



Separate sliding seats deeply upholstered in best quality leather, provide a range of movement and a comfortable position suited to every type of motorist. Sliding smoothly backward and forward, they may be adjusted whilst remaining seated, simply by releasing a small lever in front of the seat. They may also be lifted right out for chassis inspection or picnicing.



11 h.p. Hillman
Four/Five Seater,
completely equipped,

£335

(Continued.)

blistering heat in the day and extreme cold at night. The grass in many places was ten feet high, and for miles at a time ten miles an hour was the limit speed, owing to stumps, huge ant-nests, and wash-outs being hidden in the long grass.

A Safety Code. The National "Safety First" Association has issued a "Safety Code for Road Users," divided into four sections—motor-drivers, cyclists, pedestrians, and children. The code for motor-drivers has been in circulation for a considerable period, and has proved so valuable that nearly half a million have been sold. The codes for cyclists, pedestrians, and children follow the same practical and simple lines as those for motorists, and should enjoy the same measure of success. In these days of increasing traffic, with attendant road dangers, anything which will help to prevent accidents must ensure public support. These hints have an educative value which will be appreciated. The price of the booklet of four codes is only fourpence, and each code can be also purchased separately at a penny or three-halfpence. W. W.

Through an inexcusable error one of the air-views of cathedrals reproduced on our issue of Feb. 7 was incorrectly described as being a photograph of York Minster, whereas in reality it was one of

Beverley Minster. The mistake was discovered too late to be rectified.

In connection with the recent celebration of the bicentenary of Sir Christopher Wren, the Royal Institute of British Architects published a book on Wren and his work (including St. Paul's Cathedral), written by contributors, each intimately acquainted with the aspect with which he dealt. As the profits of the sale are devoted to the St. Paul's Preservation Fund, possibly many people might consider that a pleasant way to help the fund would be to obtain this attractive and well-illustrated record, of which the title is "Sir Christopher Wren Memorial Volume: 1723-1923." The sale of only one thousand copies of the five-guinea edition would enable the R.I.B.A. to hand over the sum of 2000 guineas, to be acknowledged in the *Times* list in the name of each purchaser as a subscriber of two guineas. The price is £5 5s., and orders, enclosing remittance, should be sent to the Librarian, R.I.B.A., 9, Conduit Street, W.1.

The publication of the fifty-ninth annual edition of "Debrett's House of Commons and the Judicial Bench," edited by Mr. Arthur G. M. Hesilrige, coincided closely with the reopening of Parliament. "Debrett's House of Commons and the Judicial Bench" is indispensable as a work of reference for politicians, as it contains a complete list of the members

of both Houses, and of the Counties, Boroughs and Universities returning members to Parliament, as well as full information in regard to the County Court Judges, Lords of Session, Judges, etc., in England, Scotland, Ireland, and the Dominions. The section devoted to explanations of technical Parliamentary expressions is of great use to those in search of knowledge, and some of the many new members of Parliament are likely to find it of value. The preface deals with various interesting events of recent date, such as Mr. Asquith's elevation to the Peerage, and other interesting minor points.

Spring cleaning affords everyone an excuse for redecorating the home, and whatever the chosen scheme, Nell Gwynn old-world candles are sure to harmonise perfectly and add an artistic finishing touch. They are obtainable in no less than twenty-one art colours, including such lovely shades as Assyrian-red, maize-yellow, and peacock-green. Several sizes and prices are available, ranging from rs. a box. Nell Gwynn candles are obtainable from all stores of prestige, but should any difficulty be experienced, application should be made direct to the makers, J. C. and J. Field, Soap and Candle Manufacturers, London S.E. With these decorative candles the necessity for shades is obviated, and they burn with a steady light without smoke or odour.



A "Standard" for £200

THE big demand for the 11 h.p. "Standard" cars and the advanced methods of production permit us to now offer the "Standard" 'Kineton' 4-Seater, at £200. Its running expenses and upkeep costs are also low.

The All British **Standard** 11 h.p. "Kineton" Four-Seater

It is a comfort car. The roomy body has graceful lines and one front and two rear doors and holds four people easily. Trimming is of leather cloth. The "Standard" patent hood and side curtains keep the occupants perfectly cosy in cold or rough weather. You can have either Dunlop balloon or cord tyres. You are buying "Standard" quality at a price which has hitherto been unapproached. Gradual payments can be arranged to suit your convenience.

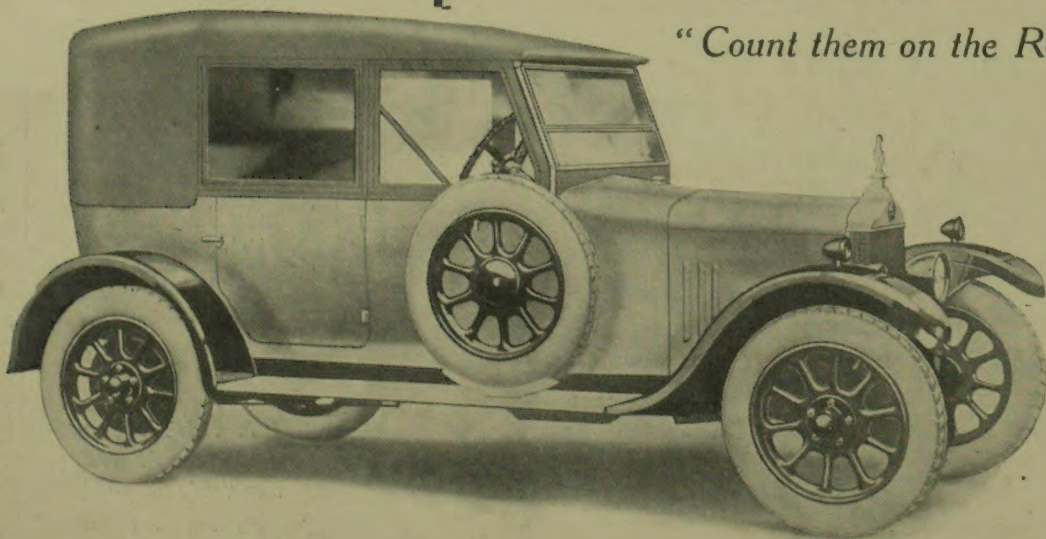
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Dunlop Balloon or Cord Tyres.

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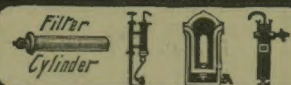
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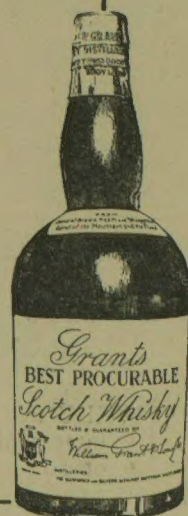
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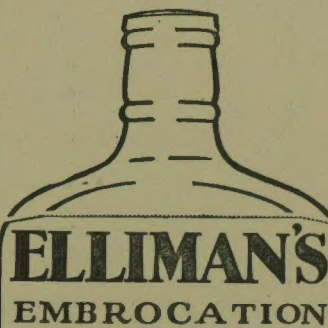
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the RUB!
for **ACHES**
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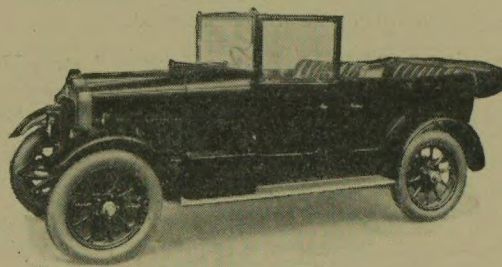


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A Calcott costs a little more than a "cheap" light car. It costs a little more to make it. The carefully bought and carefully chosen material, the specialised and carefully trained labour are responsible—and quite rightly—for just a little more initial expenditure. But what an economy this really is! Owners

inform us—we should like you to see their letters any time you call—that the Calcott returns the fullest value for the price, and one Calcott, at a little more, lives so much longer and gives twice the service with remarkably small upkeep as compared with the "cheap" competitor.

The new Calcott Cars for 1925 have been re-designed, enlarged and improved to a remarkable extent. In power, roominess, comfort and completeness of equipment they stand supreme in their class. 12/24 h.p. Two/Three-Seater £365. Four-Seater £375. Four/Five-Seater Saloon £525. 10/15 h.p. Two-Seater Semi-Coupe £275. Four-Seater £275. Dunlop Balloon Tyres standard to all models. Catalogues from CALCOTT BROS., LTD., COVENTRY. London Agents: Eustace Watkins Ltd., 91, New Bond St., W.1

CALCOTT

Established 1886

H.P.



Cuticura Complexions Are Fresh And Clear

Daily use of Cuticura Soap prevents clogging and irritation of the pores, the usual cause of pimples and blackheads, while the Ointment soothes and heals. Always keep Cuticura Talcum on hand; it is cooling and refreshing.

Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d.
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Cuticura Products Are Reliable.

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Without the use of Soap, Water or Brush.
Put a Tube in your Kit Bag.

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We bought the business with the recipe, trade mark, and goodwill from the Executrix of the late A. S. Lloyd. The genuine is now manufactured ONLY at our Factory.

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R. HOVENDEN & SONS, LTD.,
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Since 1835, Green's have been the pioneers of all that is best in Lawn Mowers, Rollers, etc. The "Silens Messor" is very light running, practically noiseless, and gives a fine, even surface. Reversible Cylinder has 8 Cutters, adjustable to any cut. (See our Horse and Motor Mowers for the Fairways). We supply Hand Rollers, with machine-turned rolling surface, for Bowling Greens and Hard Tennis Courts.

Note the MODEL DE LUXE
"SILENS MESSOR" Hand Lawn Mower,
fitted with Ball Bearings, etc.

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ARE YOU "BINGLING"?

How "Harlene-Hair-Drill" Helps to Perfect it!

SPLENDID GIFT OFFER.

7 DAYS' "HAIR-DRILL" FREE!

EVERY woman and girl to-day is intensely interested in the new and delightful style of hairdressing known as the "Bingle." It is claimed by professional coiffurists that this style has all the charms of the "Bob" and the "Shingle," with none of the disadvantages. From the front the "Bingle" looks like the



In 1922 women wore her hair in long tresses hastily arranged as a "Crowning Glory." In a Competition Census recently taken it was found that an immense number of men still prefer this style of ladies' hairdressing.

"Bob," with becoming side curls which soften the outlines of the face. From the back it is like the "Shingle," but instead of the "flat" appearance of Shingling seen on so many heads, it is grown fuller before "tapering" into the neck.

It is an open secret that this fuller growth at the back, which gives so pleasing a contour to the head, is the result of "Harlene-Hair-Drill," which has become enormously and increasingly popular amongst all classes—from Royalty downwards—since the vogue of shorter hair.

1,000,000 "BINGLING" HAIR-DRILL OUTFITS FREE.

The response of Mr. Edwards, the foremost Hair Specialist and actual inventor of "Harlene-Hair-Drill," to the nation's demand for "Bingling" has been both quick and generous. Thousands of ladies who are either Bobbed or Shingled would like a change in favour of the "Bingle," but cannot do so because their hair will not grow luxuriously enough at the back and sides.

Immediately, and at a time when it is most needed, comes this Wonderful Gift of a Complete Hair Toilet Outfit absolutely Free of Cost. It is available to every reader—both men and women—who sends the Special Gift Coupon published in this announcement. As this Gift will speedily

show, "Harlene-Hair-Drill," carried out for two minutes a day regularly, will enrich and beautify the hair and make it possible for you to choose any style of hairdressing you wish. Your hair will be so lustrous and abundant that it will always look at its very best, whether worn short or untouched by the scissors.

A WONDERFUL GIFT!

This Four-fold Gift the postman will deliver to your door in response to your application and coupon, and you will find in it an assortment of the daintiest and most wonderful preparations for the hair ever devised.

1. A BOTTLE OF "HARLENE"—true Hair Food and Revitalizing Tonic which will work wonders with your hair. It is identically the same as the "Harlene" supplied to Royalty as well as leading Actresses, Cinema Queens and leaders of Society all over the world.

2. A DELIGHTFUL "CREMEX" SHAMPOO, which is not only a perfect cleanser and softener of the hair and scalp, but also purifying and

1924 The "Bob" was not to last as a set fashion. So in 1924 the "Shingle" prevailed. Hair at the back was cut shorter still and many ladies found to their sorrow that the "flatness" at the back of the head did not really suit their style or personality.

antiseptic, and a wonderful remedy for scurf, etc.

3. A TRIAL BOTTLE OF "UZON" BRILLIANTINE—a high-class, delicately perfumed dressing which gives a final polish and is specially valuable for "dry" scalps.

4. THE ILLUSTRATED MANUAL OF "HARLENE-HAIR-DRILL," which tells you exactly how to carry out the two minutes a day Hair-Growing and Hair-Strengthening exercise. This priceless Manual is written by the inventor of "Hair-Drill" himself, after over 20 years' scientific study of the hair, and many thousands of pounds spent in experiments.

So it will be seen that this is a lucky day for all readers of this paper, who have only to send the coupon as directed to receive all the above free of cost and by return of post, and to commence at once to gain for their hair a new beauty and health; new abundance and loveliness of texture, and a complete freedom from hair and scalp troubles.

"HARLENE" FOR MEN.

Men, too, find that "Hair-Drill" prevents Scalp Irritation, Dryness, and a tendency to Baldness. It is refreshing and beneficial and will arrest approaching Baldness and stop hair falling out. If you are already Bald it will help you to grow new hair.

After a free trial you will be able to obtain further supplies of "Harlene" at 1/1½, 2/9, and 4/9 per bottle; "Uzon" Brilliantine 1/1½ and 2/9 per bottle. "Cremex" Shampoo Powders 1/6 per box of seven shampoos (single packets 3d. each) and "Astol" for Grey Hair at 3/- and 5/- per bottle from Chemists and Stores all over the world.

"HAIR-DRILL" GUARANTEE!

The manufacture of all the "Hair-Drill" preparations has been carefully standard-



THE "BINGLE."

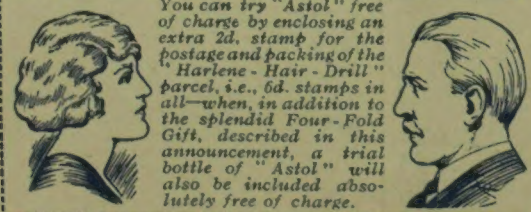
In 1925 the "Bingle" descends suddenly upon us. This is now the latest Hair Fashion. It is a cross between "Bobbing" and "Shingling," and is a coiffure which gives the effect of being bobbed in front and shingled in a new style at the back. The "curve" at the back of the head is accentuated by allowing the hair to grow thickly, tapering suddenly into the neck, thus avoiding "flat" heads.

used, and supplies purchased at the shops are guaranteed to be of the same high standard of quality as those distributed in the Free Gift Parcel. If for any reason whatsoever any person is dissatisfied with the preparation purchased or the results obtained from it, the full price paid will be refunded if application is made direct to the Head Office within one month of purchase. With this GUARANTEE you are fully protected.

IMPORTANT TO THE GREY-HAIRED!

If your hair is Grey, Faded, or quickly losing its colour, you should try at once the wonderful new Liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner.

You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene-Hair-Drill" parcel, i.e., 6d. stamps in all—when, in addition to the splendid Four-Fold Gift, described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.



"HARLENE" FREE GIFT FORM

Detach and Post to EDWARDS' HARLENE, Ltd., 20, 22, 24, 26, Lamb's Conduit St., London, W.C.1.

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit, as described above. I enclose 4d. in stamps for postage and packing of the parcel.

I.L.News, 21/2/25.

NOTE TO READER.

Write your full name and address clearly on a plain piece of paper, pin this coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all, and a FREE bottle of "Astol" Hair Colour Restorer will also be sent you.